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PICTURES IN THE PARIS SALON OF 1884.

1. "A THROLOGIAN," BY A. CASANOVA. 2. "A TURNER'S WORKSHOP," BY E. DANTAN. 3. "ECHO," BY A. T. ROBAUDI. 4. "ON THE JETTY," BY P. L. DELANCE. 5. "ABANDONED," BY L. E. ADAM.
6. "THE RELAY," BY J. J. VEYRASSAT. 7. "EVENING," BY A. MOREAU.

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My Note Book.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
Much Ado About Nothing.

LONDON, July 3, 1884.



HE exhibition at the Royal Academy does not show this year more than three or four pictures of the highest order of merit, although there are many interesting works of the second rank. In the matter of hanging, the committee, as usual, has distinguished itself for illiberality and perversity. This is shown particularly in its treatment of foreigners. Mesdag, perhaps the first of living marine painters—certainly the first in Holland—is brutally "skied." Jules Breton, it is said, had returned to him one of his finest works, which was greatly admired at the Paris Salon last year. Americans are poorly represented. The best spaces on the wall are, as usual, occupied by Academicians, with no special regard to fitness. Rather, indeed, the contrary. What could be more dreadful than Mr. Herbert's badly drawn and worse colored "Treasures of the Home," if we forget Mr. Thorburn's amazing "Daniel in the Lion's Den"? But we must not be unjust. Perhaps the palm belongs to T. Sidney Cooper, who has on the line four pictures of cattle, one a canvas of enormous size. The beasts are all delightfully clean and well fed. For an agricultural show "Pushing off for Tilbury Fort" might make a good wall decoration, although it would certainly be severely criticised by the bucolic visitor; but as a work of art, compared with such cattle as those of Troyon or Van Marcke, it is really beneath criticism. Nor need Mr. Cooper go abroad to see much better painting in his own line. He might well learn from his brother academician, H. W. B. Davis, whose "On the Hill-side: Clearing after Rain" is second in merit to no landscape and cattle picture in the exhibition.

THE picture at the Academy most talked about this year seems to be the "Cymon and Iphigenia" of the President, Sir Frederick Leighton. A soft golden haze suffuses the quiet sylvan scene. All tells of silence and repose. Admirably grouped and drawn with unerring skill are the sleeping figures in the foreground. The drawing of the nymph herself is masterly. So beautiful, indeed, are these that, with all respect for the accomplished painter, one might well wish to shut out from view the rest of the picture; for the shepherd and his too prosaic collie dog compel comparative criticism, and thus mar the enjoyment of the canvas as a whole.

NEXT in popularity is the large painting of Mr. Alma-Tadema, "Hadrian in England: Visiting a Romano-British Pottery." A potter, ascending a flight of steps, holds a tray of newly-made ware for the inspection of the Emperor. To the left of the picture the Empress is conversing with the master's wife, a slender, fair-haired Briton. The picture shows to the fullest extent the virtues and failings of Mr. Alma-Tadema's art. Faultless in drawing, marvellous in technique, carefully studied in composition, archaeologically, it is to be presumed, strictly accurate, it yet lacks the appearance of reality. This is largely due to the absence of proper aerial perspective and regard to values. The potters at work, on the left of the canvas, supposed to be seen in the distance, are painted nearly as strongly as the figures in the foreground, giving to, in some respects, a masterly picture the archaic appearance of an Assyrian basso-relievo. This odd appearance is increased by the silhouetted head and shoulders of a red-haired Briton, shown in profile in the immediate foreground of the picture, from which it is abruptly cut off by the line of the frame.

TAKEN all in all, perhaps the best genre painting in the exhibition is Mr. Orchardson's "Mariage de Convenience," showing an ill-assorted pair at opposite sides of the dinner-table. The young woman looks intensely disgusted, while the future partner of her joys and sorrows, who is by many years her senior, has an air of placid indifference, and seems more interested in the wine the butler is pouring out for him than in the unfortunate lady who bears him company.

The story is admirably told, the drawing is good, the lighting too artificial, perhaps, the color subdued but excellent. How different from the work of Edwin Long! His pictures show some technical skill, but no spark of genius. They tell no story of their own, and one must consult the catalogue to find their meaning. It is difficult, indeed, to understand why people should pay the high prices for them which they seem to command. In his "Judith" this year we have a wretchedly weak performance, which might as appropriately have been labelled "Judy." Another, called "Thisbe," is equally meaningless. It would seem as if Mr. Long's method were to dress and pose a studio model on the fancy of the instant, and only at the last moment think of a name for it.

BRITON RIVIERE has four pictures; but none of them show him at his best. "The Eve of St. Bartholomew" is the portentous title he gives to the single figure of a not particularly well-drawn young woman throwing her arms frantically around the neck of a dog cleverly foreshortened. "The King and His Satellites," showing a lion with a troop of grinning little jackals at his heels, in spite of the great knowledge it displays, comes very near to being ridiculous. George H. Boughton is well represented by "A Village Below the Sand-dunes at High Tide"—a breach making in the dyke—on the Island of Walcheren; and "A Field Handmaiden—Brabant," showing a vigorously drawn young woman tugging away at a basket of cabbages which she is trying to carry. Thomas Faed's "The Keeper's Daughter," impossibly tall and glaring in color, has mercifully been toned down by being placed next to Hook's sunny "Cornish Sea," which, however, is killed by the contrast.

W. P. FRITH, who generally treats the Philistines to some realistic scene of English life, with plenty of portraits in each picture, this year does something much better. His "Dr. Johnson and Mrs. Siddons" shows good drawing, carefully studied expression, and only wants color—which, it is to be feared, the artist is now too late in life ever to acquire—to make it an admirable painting. It represents a morning call upon "the bear-skin sage," who, however, is here represented, according to a letter of the great tragedienne recording the incident from which the picture is taken, as "extremely, though formally polite, always apologizing for not being able to see me to my carriage, conducted me to the head of the stairs, kissed my hand, and, bowing, said, 'Dear madam, I am your most humble servant,' and these words were always repeated without the smallest variation." Another historical picture even more interesting is "The Toast of the Kit-Cat Club," by W. F. Yeames, told in the following anecdote: "It having fallen to the turn of the Duke of Kingston to propose a beauty as the annual toast of the club, he nominated his little daughter, Lady Mary Pierrepont (afterward Lady Mary Wortley Montagu). Some of the members demurred, as they had not seen her. The duke sent for her, and when she arrived she was received with acclamations, her claims unanimously allowed, and she was petted and caressed by all the eminent men present, including Addison, Steele, Marlborough, Congreve, etc."

LUKE FILDES this year, with his pictures of Venetian life, is a veritable bull in a china shop. He has come out with big canvases of the most gorgeous coloring of pretty girls and summer flowers. His brother Associates do not know what to make of him. In his new departure he certainly shows amazing cleverness, and his brilliant palette fairly lights up the galleries where his pictures hang. But whether this unlooked-for "chic" will please his wisest friends is doubtful.

HUBERT HERKOMER, whose Castle Garden picture—called "Pressing to the West"—promised so much when I noticed the sketch at his studio in New York last year, is most disappointing. Of course, it is painted with vigor. Mr. Herkomer never lacks that quality. But the picture is coarsely done, is disagreeable in color, and it fails completely in sentiment. Yet the composition is so good that I cannot but think the failure is chiefly due to the lack of proper models for the completion of the work. In

consequence of domestic bereavement Mr. Herkomer, it may be remembered, was called suddenly home; and to this misfortune may reasonably be ascribed the non-success of a work which, in its early stages, bade fair to be his best.

THE London aquarelle exhibitions are uncommonly interesting this year. At the Royal Institute of Painters in Water-Colors one of the best-told stories is "A Bible Reading," by E. A. Abbey. It is painted in body color, almost in monochrome, and looks as if made with a view to photographing down on the block for wood-cutting. In technique it is certainly widely different from anything seen of his at American water-color exhibitions. The scene is the interior of a Puritan home, with one particularly pretty Puritan maiden, whose thoughts apparently are far away from the severe-featured man who is reading from the sacred volume. The best water-color in the collection is "Among the Missing," a most admirable drawing by Walter Langley, a young man who came from Manchester, I think, only two or three years ago, and until last year was almost unknown. The story told is of a young woman who, fairly beside herself from grief, has just made her way from a heart-broken group of villagers who are besieging the little post-office for news, probably from a shipwreck. One hand covers her eyes, and the other is held by an old woman who is trying to console her. In a small compass and with a most difficult medium, Mr. Langley has produced one of the most affecting pictures I have ever seen. One is so impressed by the well-told story that at first he is little inclined to inquire how the success has been won. But the technique of the picture will bear the closest scrutiny. By pure washes of color the most surprising contrasts of texture have been attained; there is a charming sense of atmosphere, which almost smells of the sea; and, while all necessary details are plainly indicated with delicacy and precision, the general handling is uniformly broad and artistic.

MANY other drawings at this exhibition are well worthy of notice, but lack of space at present forbids mention of but one other name, that of a young lady, whose work from year to year has been noted for its peculiarly feminine grace in handling and its purity of color. I speak of Miss Mary Eley, who shows at this exhibition a large drawing called "No." It represents a servant wearing the livery of the Pope, who has been deliberating whether he should deliver or not a letter he holds in his hand. But Miss Eley's best efforts I find in the representation of children and pretty young women. Her picture at the Royal Academy this year, called "Envy," shows two rosy-cheeked little girls, one of whom is the lucky owner of a small dog coveted by the other. Miss Eley's fancy portrait of a young lady, shown at the Academy last year, was justly regarded by many of the Associates as by far the best-painted head in the water-color rooms.

MR. MALCOLM MORRIS, who has much knowledge as to diseases of the skin, has won a good deal of favorable comment from the London press recently by a clever lecture on his specialty, directed particularly toward certain fashionable follies of such of his fair countrywomen as worship at the shrine of Algonon Swinburne and Mr. Burne-Jones. He knew better than to announce directly the object of his satire. To have done so would have kept away the very element of his audience which he most desired to reach. So he was advertised to lecture on "The Ethics of the Skin." The mysticism of the title brought out just such a representation of the select world of artistic melancholic imbecility as he wished for; and when he had thus secured his audience, he proceeded to castigate them gracefully but firmly with a birch rod made up of historical facts and literary satire, neatly tied with the ribbon of common-sense and medical science.

IT is hard to account for English women who so long prided themselves on the healthy color of their skins, their joyous spirits, and well-developed figures yielding so readily as they did to the silly doctrines of æsthetic misery and melancholy. I have never heard who set the fashion. It was probably some bony, pasty-complexioned young woman in high social circles, who, despairing of winning admiration according

to prevailing canons of beauty, boldly resolved to make the best of her physical deficiencies, which, by a clever arrangement of coiffure and drapery, could be made sufficiently pronounced to be declared original. Some artist of the woe-begone school doubtless stood godfather to the neophyte; perhaps it was Mr. Burne-Jones himself. Can no one give the name of the lady? It is indispensable to the historian of fashion of the latter half of the nineteenth century. We know that patches owed their origin to a distinguished lady—whose name I have forgotten—who wished to conceal a wen on her neck; that the fashion of very décolleté dresses was set by Isabella of Bavaria, who believed that she had a beautiful bust; that the long, loose gloves of modern times were invented to hide the fleshless arms of a famous French tragedienne, and that the clouds of tulle worn about the neck originated in the attenuation of the neck of the same distinguished lady. Probably the humps on the shoulders now fashionable originated in a device to conceal the deformity of some person of fashion. The corresponding hump of greater dimensions, I suppose can hardly be accounted for in the same way, and must be attributed to Caucasian envy of superior physical Hottentot development.

FASHIONABLE foibles in the dress of the sterner sex are no less identified with the accident of circumstances. Full-bottomed wigs originated in a device to conceal the fact that the Dauphin had one shoulder higher than the other; Charles VII., having fish-shaped legs, made long-tailed coats the fashion; Henry of Anjou invented long-toed shoes to hide a defect in one of his feet; and because Francis I. had his hair cut short to protect a wound in his neck, a close crop became the rule throughout the world of fashion.

THE results of the sale at Christie's of the celebrated Fountaine collection of Limoges enamels, Majolica, Henri Deux, Palissy, and Nevers wares, carved ivories, ancient coins, and old armor has more than realized the anticipations of connoisseurs. Seven thousand guineas were paid by Mr. Wertheimer for a large oval dish about twenty inches by seventeen, with sunk centre, in which Raphael's "Supper of the Gods," in colored enamels on a dark blue ground, is used by Leonard Limousin to introduce the portraits of Henri Deux, in the centre, Catherine de Medici on one side of him, and Diane De Poitiers on the other side. Anne de Montmorency, Constable of France, is introduced as Hercules, and there are also portraits of his wife and child, the Emperor, and various winged females. All the figures are said to be authentic portraits, and they are finished with the care of miniature painting. A somewhat large dish, in colored enamels, by Jean Courtois, sold for 2800 guineas, and a ewer by the same master brought 2300 guineas. One of the most active bidders for these and other fine pieces was Mr. Edward Joseph, who finally secured, for 1250 guineas, for a member of the Rothschild family, I am informed, a fine antique-shaped ewer about eleven inches high, signed "Susanne Court." The ground is dark green, and there are numerous figures admirably executed. A detailed description of this splendid piece may be reserved for a future occasion.

A SALE of such importance cannot be dismissed in a few Note-Book paragraphs. So until justice can be done to the subject in a later issue of this magazine, I will content myself by simply referring now to the purchase of the three famous pieces of Henri Deux, which are among the finest examples known of this beautiful and extremely scarce ware. They were all bought for M. Dutruit, a great collector at Rouen. The most notable piece was the flambeau, about thirteen inches high, for which he paid 3500 guineas. For the exquisite little "mortiere à cire"—eight inches in diameter and five and three quarter inches high—M. Dutruit paid 1500 guineas. The "biberon"—nine inches high—formed as a vase, with handles on each side and across the cover, brought 1010 guineas.

THE subjoined figures are given by a Paris journal as showing the money spent since 1877 in the purchase of pictures from the Salon by American dealers. They are said to have been received at the United States legation: In 1877, \$701,000; 1878, \$630,000; 1879, \$1,051,000; 1880, \$1,392,000; 1881, \$1,668,000;

1882, \$1,997,000; 1883, \$1,754,000. The editor comments as follows: "Soit pour 50 millions de francs environ en sept ans. Et cela indépendamment des toiles achetées directement à nos artistes par de riches particuliers. L'impôt de 30% que les Américains se proposent d'établir sur les œuvres d'art de provenance française serait donc pour eux d'un assez joli rapport; mais cela ne suffit pas à le justifier."

THE American artists obtained no recompense, whatever, at the Salon this year owing to the tariff question. A portion of the jury, who considered that they had simply been duped by the agitation of the committee of American artists in Paris, which has been doing its best to create a movement in Congress favorable to the reduction of the thirty per cent tax on works of art to the former ten per cent tax, formed a cabal and hooted "Américain! Américain!" whenever any American picture was proposed for honors. The consequence was that no vote was taken on any American artist's work. Nevertheless it was recognized that, had it not been for this unfortunate incident, Alexander Harrison and J. L. Stewart would have had medals for certain, and that at least half a dozen other recompenses would have been awarded to Americans, so brilliant is the place they hold at the Salon this year. I may add that the majority of the jury are indignant at the conduct of the noisy anti-American cabal, which was headed by MM. Feyen-Perrin, Lansyer and what is called the Café Hollandais clique, and that next year the Americans may look forward to being compensated by very liberal treatment for the injustice they have suffered.

In the departments of painting and sculpture, no artist having obtained the required majority of votes, no medal of honor was awarded this year. MM. Bouguereau and Cormon among the painters, and M. Mathurin Moreau among the sculptors obtained the most votes. In the department of engraving the medal of honor was voted without hesitation to M. Bracquemond. In the section of architecture no medal of honor was voted. The diversity of opinion thus manifested by the artists in the three departments of painting, sculpture and architecture shows at once the difficulties of the exercise of universal suffrage in art, and at the same time that there was really no work so striking as to thoroughly deserve the supreme reward of the medal of honor.

A VERY important collection of one hundred and thirty-four water-colors by Gavarni was sold at the Hôtel Drouot on May 26th. This collection, the property of the publisher Hetzel, who was the friend, and often the banker of Gavarni, comprised some of the artist's very finest works. Each of the water-colors, representing all kinds of characters of the human comedy at Paris, mostly single figures, was accompanied by an autograph legend. These water-colors were sold without the right of reproduction and at prices which are instructive and eloquent when we remember that less than twenty years ago \$20 was considered a high price for a Gavarni, and when you could buy for eight or ten dollars any amount of simple heads by Gavarni, such as now sell readily for eighty or a hundred dollars. I subjoin the most important prices paid: A usurer counting on his fingers, water-color over pen drawing, 1900 fr.; an amateur gardener among his plants, water-color with gouache, 1750 fr.; an old woman taking snuff with an important air—legend, "Pour lors, un soir, Talma me dit: Cora"—1700 fr.; a young man with a whip, 1600 fr. Twenty others sold for prices varying from 1500 to 1000 fr., and the rest for prices varying from 1000 fr. to 400 fr., according to their importance. Three of the finest were bought by G. A. Lucas for the Walters Collection in Baltimore, which already comprises upward of a hundred choice specimens of Gavarni's talent.

THE following, from The (London) Queen, is hardly reassuring to those who contributed the immense fund for purchasing the Cesnola collection of Cypriote antiquities in the Metropolitan Museum of Art. It will, however, open the eyes of some sanguine persons who have believed the representations that the Museum could always realize a handsome sum by selling a portion of the collection:

The remarkable collection of Cypriote antiquities chiefly

found by the distinguished discoverer of Cyprus relics, Gen. Luigi di Cesnola, and partly by his younger brother, Major A. di Cesnola, which had been purchased by Mr. E. H. Lawrence, F.S.A., who thus contributed in an essential manner to the prosecution of the search, was finally disposed of by Messrs. Sotheby, Wilkinson, and Hodge with a three days' sale, ending on Saturday last, the former sale in June last having dispersed a similar part of this interesting museum. The number of delicately formed glass vessels, found absolutely perfect after the lapse of something like two thousand years, was as astonishing as the graceful forms and beautifully designed ornament to be seen on nearly all the various objects. The taste for these ancient works of art is, however, too recondite to create anything like high prices, however great is the antiquarian interest attaching to them. Many really excellent specimens were sold for a few shillings, and scarcely anything in the collection brought more than five guineas; so that we may conclude the hunting ground of Cyprus is not likely to find many more such enthusiastic diggers as the Cesnolas and Mr. Lang, and, indeed, the subject has been pretty well exhausted by them.

MONTEZUMA.

AMERICAN WOMEN IN THE PARIS SALON.

It is delightful to visit the Salon from year to year and to note the steady advance in merit made by the American women who have contributed for several successive seasons. One or two of them, to be sure, arrive at a certain degree of excellence and stop there as if paralyzed. Notably of this unfortunate number is Miss Elizabeth Gardner, who, for at least six years, has gone on sending her porcelain-finished imitations of Bouguereau; always the same two models in the same monotonous contrast of blonde and brunette, always without any advance in knowledge of composition, or in the expression of any sort of feeling, always wearisomely pretty yesterday, to-day, and forever. "La Coupe Improvisée" of to-day might be the "Girl and Bird" or the "Cage and Jailer" of any other year, for there is no variation existing in the memory of man concerning them. This seems, perhaps, to indicate that a certain amount of foreign artistic study is supremely beneficial to our ambitious young countrywomen, but that the usual feminine inclination to follow and imitate rather than to invent and discover petrifies them into feeble echoes of their masters.

Unless the writer's memory is at fault, the name of Nina Batchelor, of Frankfort, is almost a new one upon the walls of the Salon. Her hand is not new to art, however, as her picture, "A Naval Combat," distinctly proves. Not many pictures in the entire exhibition have more delicate firmness of touch, more refined freedom of manner, more poetry of color, more delightful treatment of the nude. The "Naval Combat" represents two lovely boys of eight and twelve, hip-deep in tumbling water, splashing each other with might and main. The face of one is turned to the spectator, the back of the other. The face turned toward us is running over with fun, a bright, joyous, innocent boy's face, reminding one somehow of a young faun's, and touching the heart with its sweet, delightful, and poetic infantile naturalism. Even the water itself, although beautifully rendered, has somewhat the manner of poetic fable, being not real water, but an ideal substitute, water in looks, although seen to be more transparent and ethereal than the heavier real fluid ever is!

Matilda Lotz, whose dogs are three years old in the Salon, sends two more of them this year. These two are upon the same canvas, and are called "Les Amis du Peintre." They are blonde and brunette, like Miss Gardner's perennial two models, and are as effective contrasts to each other as Landseer's "Pride and Humility." The canvas is larger and much more ambitious than any of this lady's previous contributions; and that her ambition was not over-vaulting is proved by the fact that she is hung upon the line. A painter's knapsack and umbrella lie upon the ground before the dogs, who look alert and expectant out of the picture. It is spirited work and good color.

Elizabeth Strong, of Bridgeport, sends also a "dog-scape" called "Diner en Famille." A dog and cat dine from the same dish before a weather-beaten kennel. It is rather a dull-colored canvas—the animals too low in relief amid the opaque greens—but the drawing is good, and the technique is conscientious, even if of, as yet, somewhat limited skill.

Mrs. L. L. Williams, of Boston, sends "Mange donc!" not goats this year, but a lovely young girl and a piquant canary. The technique shows this artist's usual delicacy of touch and disposition to deal with tints rather than with colors. The modelling is

somewhat too flat for vigor of result. Mrs. Williams's picture represents a lovely young girl of twelve or thirteen holding a crust of bread to the bird perched upon the lithe, bending twig in her hand. The pose is extremely graceful, and the broad plumed hat very becoming. The gown is dull grayish-gold with wide lace cuffs and collar.

Emma Cecilia King, of Brooklyn, sends a portrait, a pensive, oval face ensphered in light brown hair and black hat with feathers. A black fur tippet is wound around the neck, and the dress is black. The arrangement is of different shades of black upon a black background, out of which many-shaded blackness the delicate, fair face looks in slight relief. The picture, like most of the American ones this year, is skied, too high for one to distinguish any finesse of draughtsmanship or the quality of its brushwork. It looks dusty, like Mrs. L. L. Williams's lovely portrait, finished just before the opening day, and hung amid clouds of dust, with the colors still fresh. It is evidently an idealized portrait, showing refined sentiment. Anna Klumpke, of San Francisco, sends a violin, sheet music, ornamental candlestick, and yellow autumnal flowers upon a dull, low-toned table-cover. It is not a particularly effective selection or arrangement of objects, but is so thoroughly well painted, so broadly and freely while yet definitely treated, as to be, while one of the least attractive, one of the best still-life pictures, of equal pretensions, in the exhibition.

ECCENTRICITIES OF FRENCH ART.

A SALIENT feature of the recent Salons, and especially of the one of 1883, has been an excess of brutal horrors, of which the "Andromache" of Georges Rochegrosse is a vivid illustration. That this offensive and hideous canvas carried off last year's "Prix du Salon" gives brutality and hideousness, when united with technical bravura and chic, a certain cachet in Salon art. Naturally, therefore, the Salon visitor this year feels relieved to see less of hideousness and brutality than might have been expected. There are fewer coarse and repulsive crucifixions in which every realization of divine suffering is lost in the repulsive naturalism of mere physical agony. Neither are there any interiors of the morgue, with disfigured corpses largely "en evidence," such as appeared in three instances last year. To be sure, repulsive death is not entirely absent—the Salon would not reflect French taste if it were—and we have several Revolutionary incidents in which corpses play the chief part in the scene; but, taken as a whole, the exhibition is more sane and wholesome than its immediate predecessor.

The influence of Rochegrosse's success is apparent in at least one canvas, Chigot's "La Mort de Matho," a subject inspired by Gustave Flaubert's "Salammbô." It is almost a direct imitation of Rochegrosse's "Vitellius" of 1882—a coarse central figure, as was the Vitellius, hooted at, beaten and buffeted by a confused, angry crowd. It would almost seem as if Chigot had copied even Rochegrosse's defects, for this "Matho" has the same cheap calicolike color, although a trifle more bright, than the Vitellius had. The "Matho" is not an admirable picture in any sense, unless it be in the fact that it imitates the barely tolerable Vitellius instead of the intolerable Andromache.

Two extraordinary canvases represent De Beaulieu, a pupil of Eugene Delacroix. De Beaulieu was the painter who defiled the Salon of 1883 with his loathsome "L'Alcool," a living mass of rags and putridity just shuddering into dissolution. Since the opening of the exhibition this painter has died, in destitution, and, as the Paris journals announced, "au bout de force." A knowledge of his work is scarcely calculated to make one mourn his melancholy end, showing, as it does, a determination on the part of the public not to admire such art. De Beaulieu had certain theories of color to which he adhered all his life, and he considered himself a martyr because the world did not accept his own illustrations of those theories—which proves that bad causes have their martyrs as well as good! De Beaulieu's color was as morbid as his imagination was, and in striving always for a gemlike brilliancy gleaming from fluffy masses of duskiness, a sort of lurid antagonism of light and dark, he achieved merely a glassy dazzle as unimpressive

as that of false gems. His pictures of this year are more than eccentric. They are called "La Femme à l'Ibis" and "La Fille aux Rats," and belong to that undiscovered but much imagined country which Hawthorne touched upon with such poetic imagination in "The Marble Faun," and Dr. Holmes with such poetic science in "Elsie Venner"—that region between humanity and animalism, not perfectly one or the other, yet partaking of both.

De Beaulieu does not treat the idea with tragic poetry, but with a sort of morbid grotesqueness. In this ibis woman, a humanly-formed creature with indefinite but very perceptible animal suggestions running all over her dark, thin form, and looking out of her dusky face, stands, half naked, facing the spectator. Her nose is animally hooked, her flesh weirdly unhuman, her outlines sombrely sloshy and uncertain, as if she might be half-nightmare woman and not a positive substance. Purple velvet drapery, with tulle cloudiness and circus-like spangles, covers her knees. Beside her stands an ibis, a spot of vivid scarlet contrasted with the mystic cloudy woman, and as sharply defined in forms as she is vaporous and uncertain.

The rat woman is of the same dusky substance and dissolving, Henner-like outlines, and looks at the spectator with great vague, horrible eyes. Her shoulders are thin, full of lithe, slippery, undulating insinuations. A long thin braid of hair, like a rat's tail, hangs from her head between her ratlike breasts; a jewelled belt holds up her balletlike, short white drapery; tattooed designs are upon her arms. The whole morbid grotesqueness of the fantasy is enhanced by a white wall behind its color-thrust duskiness. A rat is perched upon one shoulder, toward which the semi-human creature inclines her head, and rats play upon the ground at her feet. The whole spirit of these canvases is unnatural, unwholesome, and unredeemed by masterly technique. The color is displeasing, the brushwork slovenly, the drawing as fantastic as the imaginative idea. Yet here was a man who believed himself the last of the romanticists in a generation of polished and hopelessly sophisticated realists, and who died believing that none was left to wear after him Delacroix's mantle!

Another eccentric picture is Surand's immense "Les Mercenaires de Carthage." Surand is a pupil of Laurens, although his work bears little resemblance to that of his master. The scene is again from Gustave Flaubert's "Salammbô," and is described in the catalogue by an extract from that book. A crowd of barbarians, some mocking, some astonished, all grotesquely feathered and jewelled, half naked and brutally uncomely, one holding a leopard in leash and one a grinning colossal negro, are staring at a row of crosses, or rather of cleft trees hewn into rough cross-shape. Upon every one of these crosses is a crucified lion! Some have been dead so long that only bleached skeletons hang to the weather-beaten tree-trunks; others, half decomposed, still seem to writhe with horrible, agonized grimaces. In the centre, upon a newly-hewn tree, hangs one enormous lion freshly put to death, and with wide mouth stretched yet in a final shriek of agony. A spear wound is in his breast, from which the blood has scarcely ceased to flow, and only just coagulate in a dull red pool at the root of the tree. The trees bend beneath their crucified burdens, and flocks of crows darken the air. At first sight this canvas seems the expression of a horrible blasphemy. The extract from "Salammbô," however, explains that this was a vengeance of Carthaginian peasants upon the wild beasts ravaging their territory, and that they thus crucified "ces bêtes féroces," thinking to terrify others by their examples.

Surely, no picture in the whole Salon can come more aptly under the head of "eccentric" than the American Sargent's portrait of Madame Gautherau. It is depressing to look at this picture and, remembering what this clever, although always sensationalist, pupil of Carolus Duran has done in the past, to realize how he abandons true art and runs after the strange gods of notoriety and coarse sensationalism. This portrait is simply offensive in its insolent ugliness and defiance of every rule of art. It is impossible to believe that it would ever have been accepted by the jury of admission had the artist's previous successes not made him independent of their examination. Certainly, if the unlucky lady who is thus exhibited could hear the comments made upon her by the passing throng, she would cut it from the walls at any cost. In the whole

great exhibition, where nude and semi-nude figures so abound, there is not a more indelicate canvas. The woman stands with figure in full front view, the face turned over the shoulder in sharp profile. The black silk dress is perfectly, austere plain, without any softening of the sharp, cutting lines of which Sargent is always so fond, with lace or soft garniture. The bodice is heart-shaped, and but the merest hint at a bodice, having no sleeves, not even a band to imitate them, and being kept from falling off by silver chains over the shoulders! As if this were not sufficient exposure of the thin, ungracious form, the bodice is cut away in a V to the very waist, leaving the naked flesh bluntly exposed without a single protection of even lace or tulle! "Mais cette femme-la ne porte pas de chemise!" has been heard half a dozen times within fifteen minutes before this "eccentric" object, and its immodesty is so conspicuous that groups of "gommeux" and "flancurs" pose themselves beside it to watch and grin at its first effect upon young girls as they unconsciously catch sight of it. The figure would better have been left completely uncovered, for modesty's sake as well as for art's. The first striking effect of the face is that of a female clown in a pantomime. The irregularity of the features shown in such sharp profile, the narrow, half-shut eyes with red upper lids, the sharp retroused nose running almost grotesquely far beyond the normal line of the human face, the purple, pigmented lips, and the extraordinary complexion, looking as if not so much powdered as heavily and coarsely chalked, is absolutely that of a sawdust heroine. The face is quite equal in ugliness to the bald-browed and sharp-nosed Simonetta in the British National Gallery, but without the remotest approach to the Florentine painter's refined yet pungent skill. The drawing is bad, the color atrocious, the artistic ideal low, the whole purpose of the picture being, not an artistic and sensational "tour de force" still within the limits of true art, as Sargent's Salon pictures have hitherto been, but a wilful exaggeration of every one of his vicious eccentricities, simply for the purpose of being talked about and provoking argument. It is fortunate for the original that the portrait is said not to resemble her in the least, but unfortunate for the painter, who thus is proved anew to paint neither for art's sake nor yet for the subject's, but merely for the painter's!

One of Gérôme's pupils sends a highly finished, coldly colored, exquisitely drawn, Gérôme-like canvas, entirely unlike any of these before named, but still eccentric in a half-amusing, half-pathetic way. It represents the kitchen of a convent, with hooded nuns busy at work. A bright fire burns in the huge fireplace beneath the "marmite" where the convent dinner is cooking. A large willow panier occupies a prominent position in the left foreground, and over it a brown nun bends to thrust in her hand and draw out one of the fluttering fowls within. Two brown nuns sit upon a bench plucking fowls, the unnaturally but picturesquely bright plumage of the plucked birds lying in colorful masses at their feet upon the tile floor. The eccentricity of the scene is in the fact that as soon as the feathers are plucked from the "chickens" they are found to be jolly, round, plump little cupids, from which the amazed nuns vainly try to pluck the wing feathers, and which jolly little loves lie across the nun's knees like adorable human babies, creating, evidently, a strange commotion in those virginal, ancient hearts of which they take possession through either of two weaknesses—maternal or sentimental. Even the old nun at the fireplace has her profane dreams, for the steam issuing from the marmite circles around her bent, dun-colored form, a rainbow mist of young loves and babies!

One of the most disagreeable eccentricities is Bayard's "Affaire d'Honneur." A group of fashionably and richly attired women stand a little aside watching a sword duel between two of their companions. These two companions are naked to the waists, with large, unchaste forms quite in keeping with their worldly, unrefined, but handsome faces beneath wide, heavily plumed Rubens hats. They have dainty slippers, silk stockings, and shapely legs, largely "en evidence," and the whole picture is coarse and vulgar without alleviation, although of dainty and exquisite technique and rich color. It is one of the pictures of which one sees so many in every Salon, made with an eye to subsequent reproduction and the cheap renown and ready francs harvested by the photograph shops.

Gallery and Studio

FRANK MYERS BOGGS.

LUCKY is the artist who is able to pitch his tent in such a picturesque street as the Rue Vaugirard, one of the streets of Paris that most suggests an old provincial town, a street full of convents and gardens and gigantic doors thirty or forty feet high, relics of the magnificence of a bygone age of majesty. Here, at No. 95, lives Frank Myers Boggs in a little cottage at the entrance of an avenue full of painters and sculptors. He is a tall, slender, loose-limbed, nervous American, bright-eyed, meagrely bearded, and a constant wearer of spectacles. He is in his thirtieth year; he hails from Springfield, Ohio; he has very considerable talent; he is more or less unknown in his native country, and in France the State does him the honor of buying his pictures.

Mr. Boggs came at an early age to New York, where his father, W. G. Boggs, was intimately connected with the success of *The New York Evening Post*, being, in fact, the partner of Mr. Bryant. Like many of our rising American painters, young Boggs began as an engraver on wood; he entered Harper's at the age of seventeen, worked on Harper's Weekly, and made many blocks for Harper's American edition of Dickens's works. The first drawings he did were for *Bellew's Comic Monthly*, drawings that were signed by another person than their real author. He drew also for Frank Leslie's paper, and then conceived the idea that his vocation was scene-painting. With a view to discovering whether he was mistaken or not, Mr. Boggs went to Niblo's Garden Theatre, became acquainted with a French scene-painter, M. Vauglin, and worked with him on the scenery of "The Black Crook." Vauglin's influ-

ence was decisive; he talked a good deal about art in France, and the end of it was that Mr. Boggs determined to go to Paris to perfect himself, especially in the art of scene-painting. However, when he arrived there in 1876 he found nobody to teach him scene-painting, and, except Mr. Bridgman, nobody to tell him what to do or to show him around. Finally, scene-painting was allowed to stand over, and Mr. Boggs entered the *École des Beaux Arts*, where he remained two years, working at figure drawing and doing a little miscellaneous painting outside. He

years he returned to Dieppe, and gradually found that decidedly the marine subject was his strong point, the more so as the Paris dealers began to take his work at prices that were not unremunerative. Still architecture and street scenes continued to attract the young painter with their soft gray and blue harmonies, and in 1880 he made his appearance on the walls of the Salon with a picture of "Fay Church, near Nemours." In 1881 he exhibited at the Salon two Dieppe scenes—"Unloading a Crab-boat" and "A Fishing Boat;" in 1882 "The Place de la Bastille"

and "Fishing Boats Coming into Port at Dieppe;" in 1883 "La Place Saint Germain du Prés," and "Le Port d'Isigny (Calvados)." In the last three years Mr. Boggs's success has been very noticeable. The large picture of the Place de la Bastille, so curious as a faithful representation of the actual aspect of that historical locality, and so remarkable as a piece of open-air painting, giving the very quality of the air of Paris, was bought by the Government, and is destined to have a place in the Luxembourg Museum. Last year the Government bought another large picture of Mr. Boggs, the "Port of Isigny," which already hangs in the Luxembourg. It may be remarked, by the way, that it has rarely fallen to a painter who has barely reached his thirtieth year to be represented by two pictures of such importance on the walls of one of the national museums of his adopted country. Indeed, if Mr. Boggs had not been a foreigner he would have also had a panel in the new *Hôtel de Ville*; all the arrangements for it had been made, but at the last moment there were so many French-

men asking for the honor of painting panels, that the foreigners had to be sacrificed.

As chance would have it, as soon as he began his street scenes and marines the French and the English dealers took them readily. Furthermore, as chance would have it again, he has lived at Paris among



PEN SKETCH SHOWING THE IRON STEEPLE OF THE CATHEDRAL AT ROUEN. BY F. M. BOGGS.

became a pupil of Gérôme; but that master soon saw that he was not destined to become famous as a figure painter, and he advised him to try out-door work. In the summer of 1877 he went down to Dieppe and applied himself to marine pictures—fishermen, fishing boats, and sea. Three successive

the French artists rather than among the Americans, while in the summer he has gone sketching away off on the Norman and Breton coasts, at Dieppe, at Harfleur, at Grandcamp, and all sorts of out-of-the way places, where he found no wine and little food, and where he sometimes lived for weeks on nothing but pears and bread. In such places he did not run much chance of making the acquaintance of his wealthy travelling countrymen, any more than he did while sketching on the banks of the Bièvre, redolent of tanneries, or in the midst of the hubbub and movement of the streets of Paris. Last year Mr. Boggs held in London an exhibition of his pictures and studies, which sold so well that he has hired a studio there, and, after his return from Holland next month, he will devote himself to painting local scenes, the shipping on the Thames, with its many picturesque opportunities, affording him, he finds, ample scope for the display of his special abilities. The interesting view of Trafalgar Square published herewith from his pen is from the picture he sends to the Royal Academy Exhibition this season.

After having obtained so much success at Paris it may seem strange that Mr. Boggs is little known in the country of his birth and kindred. He has exhibited very little in the United States, and not more than four or five probably of his pictures are in the hands of American amateurs. It may be added that his unfair treatment in New York by the National Academy of Design, last spring, when his excellent "Old Houses on the Canal, Dordrecht," was "skied" over a door, makes it improbable that he will take any pains in future to cause his work to be better known to his unappreciative countrymen.

Mr. Boggs's painting is that of an impressionist who

is peculiarly sensible to the delicacies and subtleties of the grays and blues and greens of the sea-coast and of

the sea that is rather sulky and menacing than of the sea gay with the countless laughter of which Sophocles speaks. So, too, in his street scenes, his old churches at Valognes, or at Lisieux, or his open places at Paris, he avoids highly luminous effects, and dwells with pleasure on soft gray tones that round off the angles and caress the eye. In short, he is not what is called a colorist; he is a realist painter who has hitherto excelled in two kinds of subjects, which are, after all, in the same gamut of color, gray impressions of sea and city subjects, but impressions that are honestly and correctly drawn and thoroughly painted with bold, broad, and sure brush. The artist has really seen his effect, he knows what he wants to reproduce, and he is painter enough to know how to reproduce it. Realist to the core, he does not hesitate, even in presence of effect that can never aspire to beauty. For instance, in the dining-room of the Cercle des Arts Libéraux in Paris, there is a panel painted by him representing the Capitol as seen

from the Pont Royal. The panel is two metres high and right up at the top is the Pont des Arts, and beyond

down, and on it wood-rafts and steamers and floating baths, and no less than six funnels, all pouring out velvety volumes of smoke. The picture is composed all in height; it is exceedingly clever; very true; somewhat sensational, and not a little, perhaps, inspired by reminiscences of scene-painting days. Still there is great quality in it and great originality. So, too, in all the studies and sketches that are lying round in the studio we find few without quality, though we are still struck somewhat by the prevalence of gray effects. Nevertheless, with all our reserves, we must salute in Frank Myers Boggs one of the most successful and one of the most promising of the young American painters in Paris.

THEODORE CHILD.

RESTORATIONS OF SCULPTURE IN EUROPEAN MUSEUMS.

[As will be remembered by those who followed the testimony in the Feuardent-Cesnola libel suit, growing out of the plaintiff's charge originally published in THE ART AMATEUR that the Cypriote antiquities at the Metropolitan Museum of Art, New York, had been ignorantly and deceptively restored. Mr. Di Cesnola tried to shift the responsibility of the charges made in Fourteenth Street to the shoulders of Mr. Russell Sturgis. The latter, who was in Florence at the time of the trial, promptly denied that he had ordered the patching of the statues or approved of it. His sworn statement to this effect was not in the nature of such legal testimony as could be offered in court; but it was published in The Evening Post, and it was felt that it reflected seriously on the general credibility of Mr. Di Cesnola as a witness. Since then Mr. Sturgis has contributed to The Evening Post a valuable article, which we herewith republish, on the methods employed as to restorations of ancient sculpture, in the Museums of Europe, embodying his own views in the matter, which it will be seen are directly opposed to those of Mr. Di Cesnola and other trustees of the Metropolitan Museum of Art.]

The different museums of sculpture present no uniform practice with regard to repairs of their works of art. Even if their present managers should be practically of one mind as to this question, they are the inheritors of a long series of administrators most

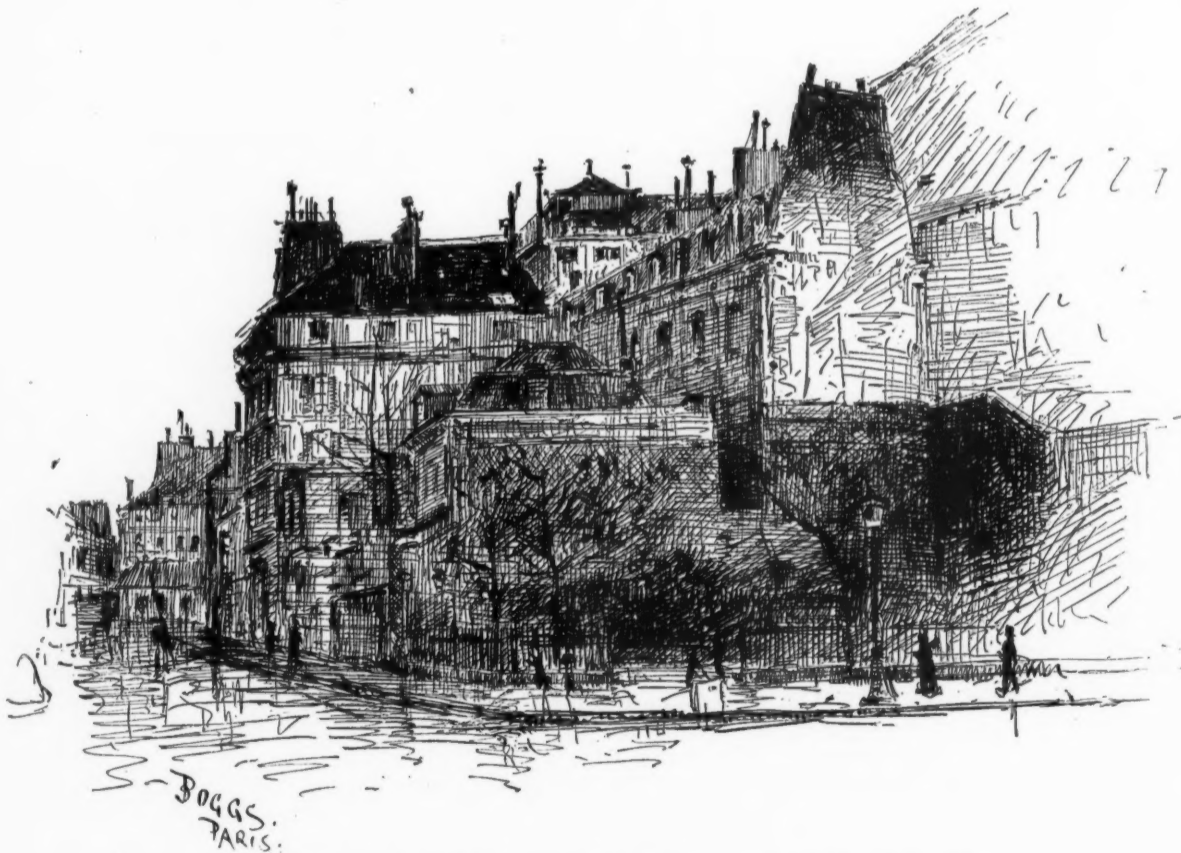
diversely minded. The more important of the recent acquisitions of Europe in the way of classic sculpture are put on exhibition without any restoration or piecing out whatever; as, for instance, the astounding Pergamon reliefs at Berlin, where not even shattered faces are in any way repaired; or as in Rome, where the newly found marbles housed in the Conservator's Palace on the Capitol are left armless or headless if found so; or as in Athens,

where new discoveries are not uncommon, and where no repairs are made. This is the modern practice—not



STEEPLE OF THE CHURCH OF ST. GERMAIN DE PRÉS.

PEN SKETCH BY F. M. BOGGS.



FRAGMENT OF THE PICTURE ST. GERMAIN DE PRÉS. PEN SKETCH BY THE ARTIST.

EXHIBITED IN THE PARIS SALON, 1883.

it the panorama of the different monuments of Paris. The rest of the panel is occupied with the river flowing

that it is of very recent origin, for it dates back three-score years and ten; but unfortunately, it has only of late become general. The "Elgin marbles" have been let alone; no one has ever pieced out the "Theseus" with hands and feet, or tried to fit a head on the "Ilissus"; and yet they have been on exhibition in the British Museum for two generations of men. The Venus of Milo, although her pose is not unquestioned—both the placing of the base upon the pedestal, and the adjustment of the upper block forming the body to the lower one, being matters of dispute—has never been disguised by modern arms; and this statue has been in the Louvre for more than a half century. Even in the Vatican, not the place to look for such wise restraint, the splendid draped statue in the long gallery (Museo Chiaramonti), generally known as a Niobide, remains headless and armless, although it

was for nobody knows how long in private hands, and then in the Quirinal Garden. The Torso of the Belvedere and the so-called "Genius" in the Gallery of Statues will occur to every one who knows the Museum as being unrestored, although the one for three centuries and the other for a century have belonged to the Papal Museum. On the other hand, the practice in the Munich Glyptothek has always been complete restoration: arms, heads, helmets, feet, hands, and weapons are supplied to all comers to this museum, although it dates from within this nineteenth century, and the *Ægina* sculptures were not renovated until after Lord Elgin's plunder had been brought to England and purchased by the nation. With less

thoroughness, this has been done almost everywhere. A very brief inspection of the Louvre is enough to decide for us what the fashion is there. With few exceptions, as above noted, the Vatican sculptures are always made complete, besides being cleaned in a way to make one uneasy and suspicious; for the traditions of that great Museum are neatness and elegance, with not too great observance of archaeological purity.

If all the famous ancient statues of Europe should be, by common consent of their curators, stripped next winter of their non-original parts, next summer's flight of tourists would be stupefied at the appearance of some of their pet admirations. The Laocoon would be found without the father's right arm, which is thrusting away from him a great fold of the serpent, as if it were the bight of a hawser, and with no more life in it than such a hempen loop as that; and the two sons would lack, the one his right arm, the other his

right hand and wrist. The Discobolus in the Vatican would have no head; and the modern athlete, accustomed to fix his eye on the mark when he aims his quoit or ten-pin ball, would certainly not be the man to restore the statue with a head placed like the duplicate statue in the British Museum; nor yet to follow the other duplicate in the Palazzo Massimi, with head screwed around to look after the discus; nor yet to retain the present head, with eyes turned on the ground near the feet of the quoit-thrower. The Biga, or two-horse chariot, in the same hall, would have neither horses nor wheels, and might almost be taken for that which it was made to serve for once—an arm-chair. The Medici Venus would retain the stump of one arm, but almost no trace of the other; and assuredly the Tribune would seem less attractive to some travellers when its chief

too strong for the lovers of neat and complete, though inauthentic, sculpture. For years past no restorations more extensive than feet and fingers have been undertaken, and such as they will soon become impossible. And evidently this state of things is to be worked for and hoped for. For, in very truth, no man has any right to thrust himself in between the student and his original. Let us suppose, for instance, that the "Venus of Milo" had been restored, forty years ago, as a Victory, on the model of the noble bronze statue at Brescia. There would have been something to say for that design—a certain resemblance between the statues is not the least argument in its favor. But the strong convictions of those who see in the statue a part of a group would then have been disregarded, and not justifiably; for, although when action is necessary the responsible

actor must know how to disregard the reasons which make against his adopted course of action, in such a case as this no time can be set when action becomes necessary. Students were not agreed, forty years ago, as to the statue's original arms; they are not agreed now; they never will be agreed—unless the original arms should be found, rescued from that Turkish ship in which they sailed away from Melos. Now, in this case, as every one is accustomed to see the statue, or representations of it, armless, few persons will object to its being left so. Probably any attempted restoration of the original would offend even the advocates of that theory which might be followed in making it. But consider the other famous Venus, the



RUE POT AU LAIT, NEAR THE BIEVRE. PEN SKETCH BY F. M. BOGGS.

attraction to the Murray-guided tourist should be so changed from what Lord Byron saw and worshipped. Many hundred "Amazons," and "Cereses," and "Nymphs"; many hundred "Mercuries" and "Boxers" in all the great cities of Europe, would be divested of their distinguishing attributes, and would be reduced to their essential nature of good or excellent classic sculpture, not easy to give proper names to, but none the worse for that. Many hundred heads, arms, legs would be detached and left on hand, of which a very few, known to be ancient, though not hitherto in their right places on the bodies originally belonging to them, would still find places in the galleries; while the rest might be given to drawing-schools for models, for most of them are fairly good in anatomy.

The future is with the archaeologists; and a public opinion among those interested is developing itself,

heroine of Byron's verse, the adored of so many generations of tourists—the Medici Venus at Florence. This statue is, no doubt, a work of inferior value; the writer of this can heartily agree with that shrewd Scotch sculptor in Florence, who says that when his ideal student's collection of first-hand casts of a hundred or two hundred masterpieces shall be made, the statue in question shall not be included. But still there is merit in it. The long row of marble ladies standing in the same attitude on the stylobate at Naples are none of them so good, although it was perhaps from them, or from some of them, that Bernini took the position of the arms and hands when he added them to the Florence beauty. The Venus of the Capitol, alone among the statues which are known to be in the same attitude, is the equal, or rather the superior, of the Florence marble; and this work, unique in sculptural treatment, is almost alone in

its preservation. The Medici Venus, then, is neither the better nor the worse for all the uproar of three centuries, and is still worthy of a place where it can be properly seen, in spite of the scraping and polishing the marble has undergone. Obviously, then, the arms should be removed, and this our children will see done. A cast, or a good copy, will preserve for them the memory of their father's idol.

This is an instance of a fairly judicious restoration. But it is easy to name vile ones—inexcusable blunders, or, more often, reckless puttings-together; hasty attempts to avoid the supposed impropriety of leaving broken sculptures broken. Consider the valuable archaic female statue at Venice, with heavy plaited drapery, in the attitude, as if walking, so characteristic of very early Greek statues. Upon this headless statue some restorer has mounted a pert nymph's head of late style, with hair elaborately dressed in a lofty top-knot. Or, as an instance of a more important work of art spoiled in the same way, take the group at Naples, the Harmodius and Aristogeiton—fine work of an early epoch. The striking warrior has his own head, with short-curved, knotted hair; but his friend who accompanies him, ready to parry

and to ward, has received the addition of a head of much later time, good in itself, but of absurd appearance where it is—not merely its treatment being out of keeping, but its very pose and the action of the muscles of the neck contradicting the movement and purpose of the man. Or, what is to be said of the Farnese Bull of the same museum, "the largest piece of ancient sculpture in Italy," of which, as the principal figures are two young men, two women, and the bull, there are of modern work the head of the bull, the whole of one woman, the upper half of the other, and more than half of the two young men?—a restoration nearly as thoroughgoing as the above-mentioned Biga. A colossal marble bull without a head, and some traces and indications of human figures around him, is what the Museum should show as its original work found in the Baths of Caracalla, or elsewhere. A cast of the present group (which is a Renaissance design of spirit enough), and as many alternative restorations as room may be found for, or as sculptors of merit may propose, may be set up near it for comparison by those curious as to possibilities.

Some persons like the Barberini Faun better than

perhaps the merit of that statue would justify. At all events, they should study the figure without the

with part of the lion-skin and supporting rock, and we have left a fine torso with only slightly injured head, just as it was hurled from the high platform of Hadrian's mausoleum on some day of siege and storm—a more respectable work of art, by far, than Kronprinz Ludwig's purchase, patched up now for the third time, and with no more certainty than at first of being rightly restored. But of all restorations, reparations, and transmogrifications, that inflicted upon the "Cnidian Venus" of the Vatican is the most grotesque. This may be to others, as to the writer, the loveliest statue of very young, of budding womanhood in Europe. It stands in a niche on the left as one enters the "Hall of the Greek Cross" from the great stairs, and, therefore, can be looked at from one point of view only. The workmanship is Greek, the marble is Greek, the vase, over which her drapery is thrown, is Greek; and all the ancient work is just as near perfection as human handiwork, even in Greek sculpture, commonly reaches. But from the hips down the statue is hidden, wrapped up, "mummy-fashion," as Braun says in his guide-book, with metal-like drapery; and the right forearm and hand are restored in such fashion that the

modern legs, for the whole of one leg, and of the other all, except some bits of the ancient marble inserted,

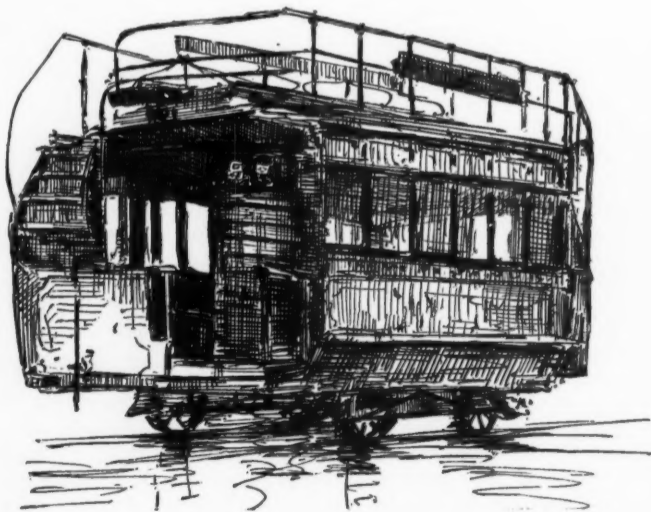
hand holds up this mass of clothing. What makes it the more inartistic is that the drapery thrown over the vase is complete in itself, so that two nearly equal masses of stuff are held up side by side. What makes it the more unlearned, the more unarchæological is, that the statue is named the Cnidian Venus, nemine contradicente, on account of its resemblance to the medals which preserve for us some recollection of Praxiteles's famous work, and that that figure is undraped. When Italy comes to her own, we shall see this inestimable statue set upon a revolving pedestal, like her sister in the Capitol Museum—or, at least, put up in the middle of a room as the Belvedere Torso is—and that without her stucco costume. RUSSELL STURGIS.

(To be concluded.)

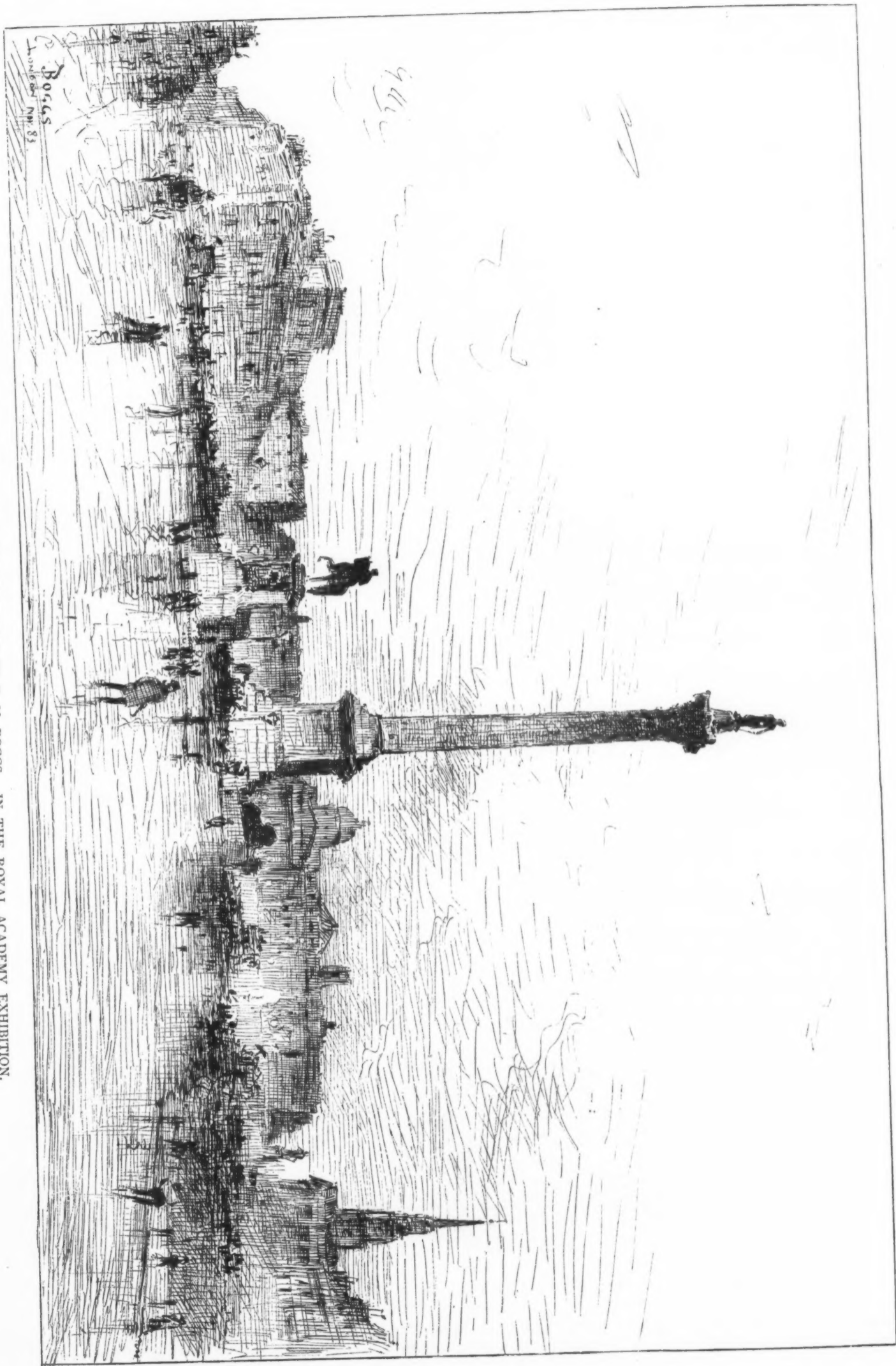
DRY point in etching (the needle at work on the exposed copper instead of through the "ground") has been compared to glazing in oil painting. It gently darkens and softens the etching, and also enables the artist to put in delicate passages which he could not be sure of by means of the acid bath. It is particularly valuable in finishing a portrait, although it has the disadvantage of showing at once, to a practised eye, the point at which etching ceased and the new process began.



FISHING BOAT AT GRANDCAMP, NEAR CHERBOURG. PEN SKETCH BY F. M. BOGGS.



are of yesterday. Take away, besides these, the half of one arm, a part of the other, the nose, together



"TRAFALGAR SQUARE." FROM THE PAINTING BY F. M. BOGGS, IN THE ROYAL ACADEMY EXHIBITION.

EMILY J. LAKEY, CATTLE PAINTER.

It may be seen by the accompanying portrait that if any peculiarly "strong-minded" type of face and person is necessary to "look as if one could paint bulls," our artist has failed in one of her ambitions. In reality, she is the very type of a refined and elegant woman of society, as gracefully dignified in manner as she is bright and piquant in conversation, and is in very truth as much in awe and terror of the bovine monarchs she paints so well as any girl who ever jumped a fence before a placid "mooly." A standing joke with Mrs. Lakey's friends is the spontaneous enthusiasm with which she upsets her sketch and abandons her model whenever the latter chances to turn a restless eye upon her or shows the faintest symptom of interest in his own portrait. Mrs. Lakey, née Emily J. Jackson, was born in New York City, amid surroundings and influences as remote from pastoral ones as can be well imagined. She herself was so far from indicating or even suspecting the natural bent of her own talent, that her early efforts in art were almost exclusively idyllic, Claude-like compositions of wide distances and low horizons, and foregrounds distinguished more for conventionally dreamy sentiment than for any prophecy of the virile power and straightforward sympathy with and comprehension of nature so marked a characteristic of her work now. It was perfectly "ladylike" work, strictly imitative, docile, and well regulated, proving the usual history of ignorant talent unconscious of its own nature, thrusting itself into ready-made forms, unknowing whether those forms fit it or not, or even if they be not worn threadbare by already too much of the world's use. It is doubtful if in those early days

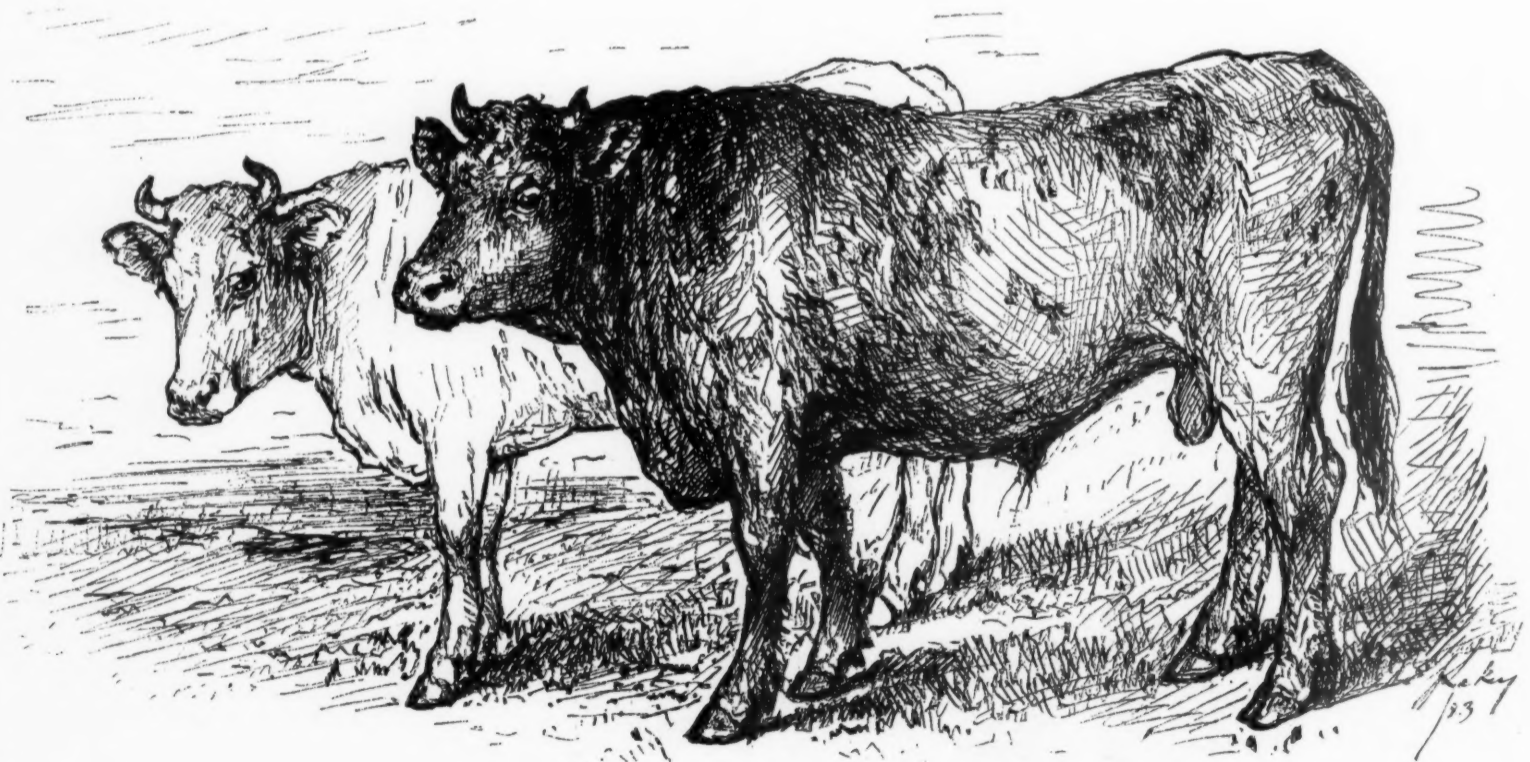
ence in the scene, and not in the least as a central or dominating purpose, or even for technical purposes

ner has been Mrs. Lakey's development. Nothing was written of her, nothing said, almost nothing known of her genius till it presented itself well grown and vigorous before the public only a very few years ago. Just before the close of our war Miss Jackson became the wife of Mr. Charles D. Lakey, lately editor of the Builder and Woodworker, and removed from Sandusky, Ohio, to Chicago. Even Mr. Lakey scarcely knew that his young wife possessed remarkable talent, and she was thrown into a tremor of mingled pleasure and dread at his proposal to put one of her pictures in a public place. This public place was the Soldiers' Fair, held in Chicago, and the picture was a gift to the charity, and the first of Mrs. Lakey's work ever seen outside her home. It was a simple "Landscape with Cattle," and sold at such a price as made the artist dumb with astonishment that anything she could do could be worth a fraction of that sum. More than this, the picture attracted attention, and was almost unanimously spoken of as "Cattle with Landscape," instead of by the title the artist had given it. Even then there was a freedom of touch and treatment, a subtle, even if unconscious, grasping of the secret of bovine character and expression, which made itself felt in her work, and to-day puts her well toward the front of American animal painters.

A little later Mr. and Mrs. Lakey went to Paris, and the artist placed herself under the direction of Van Marcke, the great painter of domestic animals. Here again she kept on her ambitious, striving, but always even and unostentatious course, content to know that her hand was gaining power as well as ease, her color-sense training, and her artistic individuality confidence in itself and independence in its movements, whether



EMILY J. LAKEY, CATTLE PAINTER.



BULL AND COW. BY EMILY J. LAKEY. PEN DRAWING BY THE ARTIST FROM HER PAINTING.

she even painted a cow at all, and it is rather a curious fact that her first cattle were mere accessories of her landscapes, introduced simply for their bucolic influ-

For the encouragement of talent working slowly, noiselessly, unobserved, but laborious, to its own development, it may be said that exactly after this man-

the world knew it or not. Her verve and originality impressed her master, accustomed as he is to servile imitation, and his last words to her were an injunction

to seek no more instruction from masters, but to give all her heart to Nature, the only teacher she needed,

orful sides were the delight of her eye, the inspiration of her artistic being. Until this time but two of her

and sketches, some of which she worked into pictures and exhibited. She now lives near London, in the



STUDY OF A BULL'S HEAD. BY EMILY J. LAKEY.

pictures had ever been exhibited, one at an exhibition of the National Academy, another at one of the "receptions" of the Lotos Club. She made no effort to exhibit, but went quietly on, creating picture after picture, till the number had grown upon her hands, and, when finally shown to the public in the parlors of the New York Press Club, in the year 1881, every one of the fourteen was sold, and for the first time it came to the knowl-

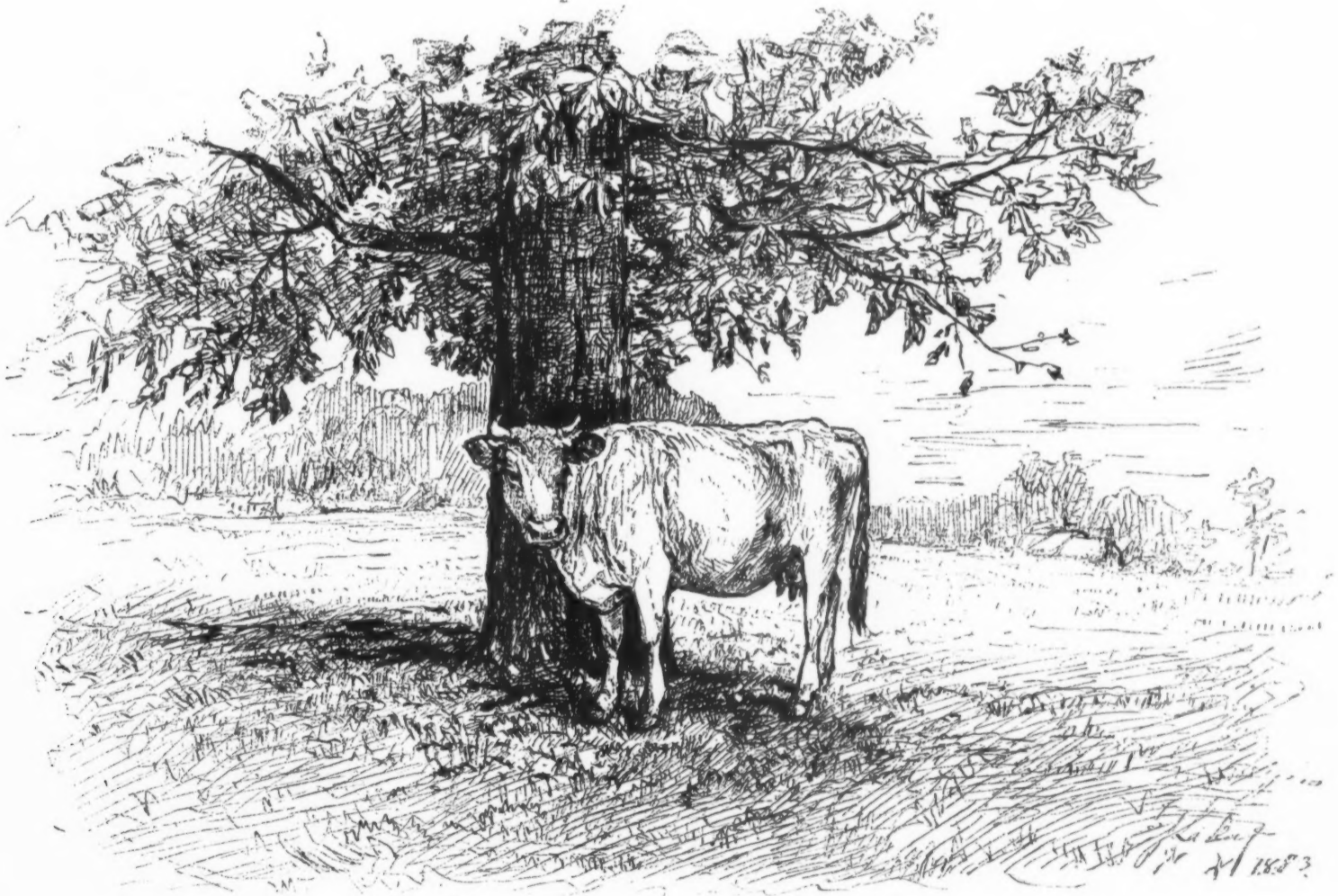


STUDY OF A COW'S HEAD. BY EMILY J. LAKEY.

Upon her return from Europe Mrs. Lakey followed this advice, and went daily into the pastures and

edge of our critical and artistic public that a woman painter had quietly grown up among us able to hold

centre of a fair Surrey landscape, with green meadows and soft downs rolling away to a far horizon. She



"SUMMER NOON." BY EMILY J. LAKEY. PEN DRAWING BY THE ARTIST FROM HER PAINTING.

among the lowing herds, whose lowing, by the way, still filled her with consternation, but whose shadow-holding, sun-reflecting flanks, ridged backs, and col-

her own with any animal painter on this side of the Atlantic. The years 1881-82 Mrs. Lakey spent in Florence, having carried with her many American studies

finds English cattle too well nourished for artistic purposes, and prefers the Gothic picturesqueness resulting from stony New England pastures.

DECORATION & FURNITURE

THE MODERN HOME.

IV.—THE DRAWING-ROOM.



DEAUVAIS TAPESTRY SCREEN.

politics, the weather, literature, art, matters of no private concern to anybody, and a gossip about which should run no risk of interruption from the ordinary course of household events. This sort of social observance, like dancing or play, may be absolutely necessary to the happiness of some people, while not at all so to others. The writer has to confess himself

THE drawing-room as a place for conversation merely has been omitted from many modern houses — costly houses at that — for the very good reason that the owner does not habitually receive any but intimate friends. In many others its retention is merely a matter of form. It will sometimes happen, however, that people will experience a need for such a room, where, if they know a number of pleasant people, they can enjoy a good discursive omnifarious chat about

ever he may say to the superior wisdom of Mrs. Grundy or other competent authority; and he takes back, recants and denounces in advance, as vile and pernicious errors, any statement of fact or principle, included in this article, which may not be in all respects in accordance with the views, expressed or held in reserve, of such authority. This done, he makes bold to proceed.

It seems fit and proper for this room to be furnished in some style more set and elaborated than the modern. The poverty and the weakness of much of what is purely modern in ornament become too apparent when an attempt is made to furnish with it a room which shall be formal, proper, and suitable to hold a gathering of people who are only superficially bound to one another. Our wall-papers, in the best of which the pattern effaces itself by filling the ground completely; our carpets and hangings, of which the same may be said; our straight-lined furniture, sensible and even elegant as it may be elsewhere, look as weak, purposeless and out of place in a drawing-room as they would in a theatre. In a drawing-room so furnished no one can expect to hear any but the smallest kind of small talk. Of course, a fine piece of porcelain or a few good paintings will do much to save such a drawing-room from utter inanity, but it is much better to begin at the beginning and make the permanent decoration of the room simple, visible and worth looking at. For a

scheme of decoration that will answer we must go back to the last century; and accordingly a number of illustrations of furniture and ornamental designs of the time of Louis XIV., Louis XV. and Louis XVI. are given herewith. It must be borne in mind that designs of this sort must be carried out, as much as possible, by hand, or they will certainly fail of their effect. The work must also be done by clever and intelligent artists, not by workmen who are only human machines. The products of the Jacquard loom and of the wall-paper mill can only be used to advantage as backgrounds, or when cut up or folded so as to give them the variety that they always lack. In a room which is nothing if not stately it is bad taste to introduce them at all. Every bit of wood in a drawing-room should be fashioned or carved by hand; every yard of stuff should be embroidered by hand or woven on a hand-loom or should be plain; whatever painting there may be should be done by hand. This is as much as to say that a drawing-room must be a very expensive room; but then it should almost always be possible to do without it. The "living room," or a snug and cosy parlor, or a room that

might correspond to the French petit salon, may in most cases be substituted. These may be furnished in the modern fashion and in accordance with one's

individual tastes. I shall describe one or two such rooms at the end of this article.

Assuming then that the room is to have some-



EMBROIDERED ARM-CHAIR. TIME OF LOUIS QUATORZE.



TAPESTRY-COVERED ARM CHAIR. TIME OF LOUIS SEIZE.

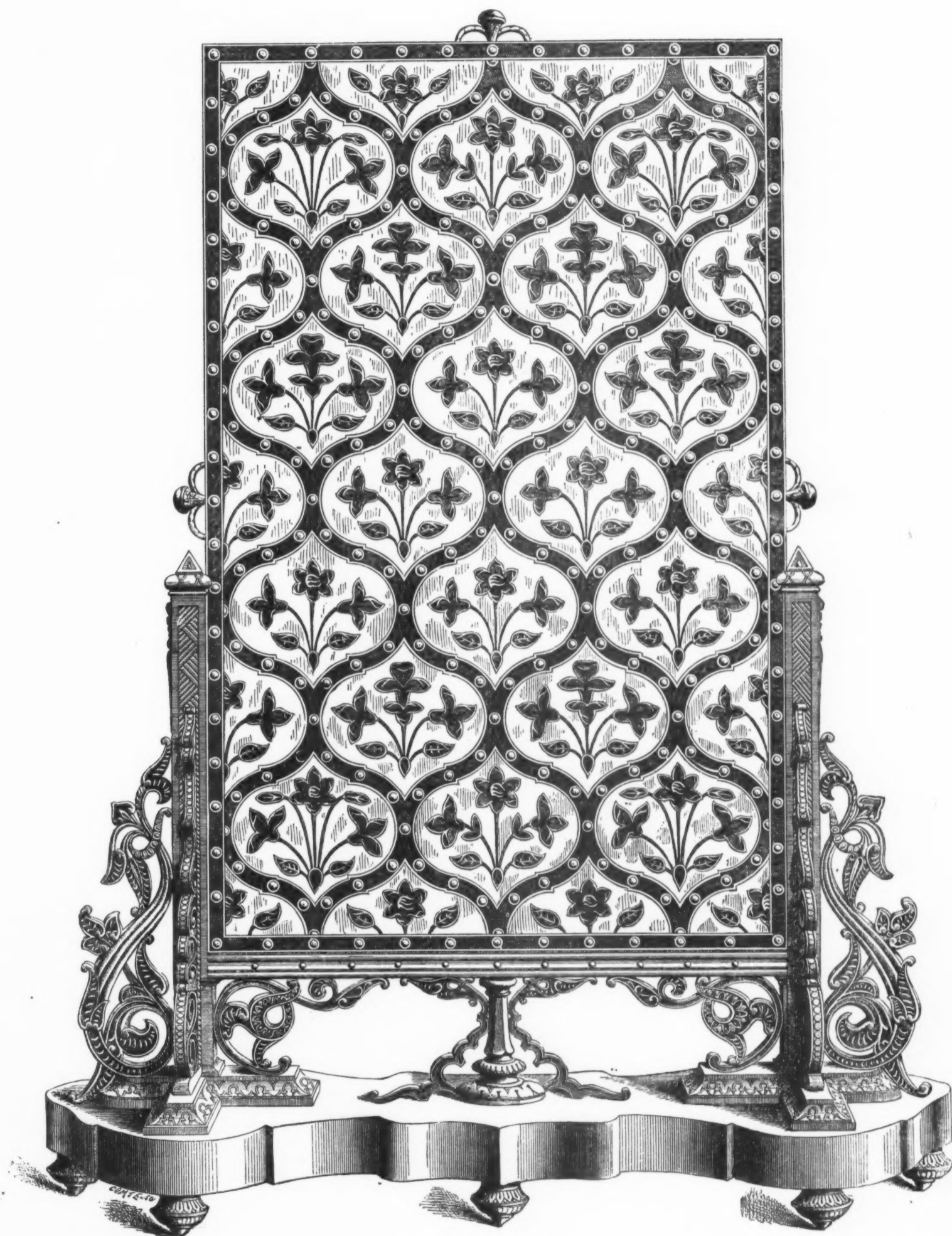
of the latter class. It is therefore with some diffidence that he undertakes to say anything about the drawing-room, and he willingly submits beforehand what-

thing of old-fashioned grace or grandeur about it, it is only necessary to choose one or other of the French styles just mentioned, or, instead, the Queen Anne or Jacobin, or Colonial, and keep pretty strictly to that style throughout, as any good architect will be able to do. There is in a certain New York house a



OAK STOOL OF THE SIXTEENTH CENTURY.

very handsome drawing-room in the Colonial style which has been spoiled by the introduction of one or two accessories which do not, at first sight, seem out of keeping with the rest. The glory of Colonial interiors, as everybody knows, was their hand-wrought mouldings, often of surprising delicacy and elegance.



PERSIAN JADE SCREEN.

BELONGING TO M. EDOUARD ANDÉE. SUGGESTION FOR A FIRE-SCREEN IN STAINED GLASS.

The wood-work of this room is ornamented with delicate bead and roll mouldings, which divide it up into panels of very good proportions. It was painted a good cream color, relieved with a little gilding. The ceiling is panelled pretty much in the manner shown in our illustration, and the ornaments that fill the panels are gilded. The wall-spaces above the dado are hung with India shawls of a quiet pattern

and tint. There is a marquetry floor and a fine carved-wood mantel. So far there is nothing that can be said to take from the elegance of the panelled wood-work and its refined though extremely simple enrichments. Perhaps there might be a little less gilding; but neither that nor the soft tone of the India shawls would detract from the effect of the beautiful wood-work copied from old Maryland and Rhode Island originals. But either the architect or the owner found the room too Quakerish and colorless, and so there were added portières of some strong and brilliant color and a big six-sided looking-glass covered with pierced brass almost entirely. This latter whim has ruined the room; for the barbaric India pattern of the pierced brass and the strong contrast of the reflecting surface of the mirror and the merely shining surface of the metal leave one indisposed to enjoy any other work not equally effective. In the wall hangings the pattern does not show strongly enough to interfere with the Colonial framing.

The Queen Anne or the Jacobin style is more manageable, because the forms are less delicate, and consequently a good deal of color and of outlandish accessories may be indulged in. The French styles, too, of the old régime allow of plenty of color and gilding; they blend readily one with another, and Eastern stuffs or brasses or lacquer do not seem out of place in a Louis XVI. room. Yet it will be well for one to make his choice at the start in favor of the magnificence of the style of the Grand Monarque or of the gay inconsequence of later times, and not try to be frivolous and sedate at once.

The window draperies by Fourdinois of Paris, in the Louis XIV. style, shown here, may suggest the entire decoration of a room in that style, though its lines are rather too poor and uninteresting. Still, it is advisable, in making use of outworn styles, *not* to copy their best or

most elaborate examples, but rather some less characteristic ones which can be more easily brought into

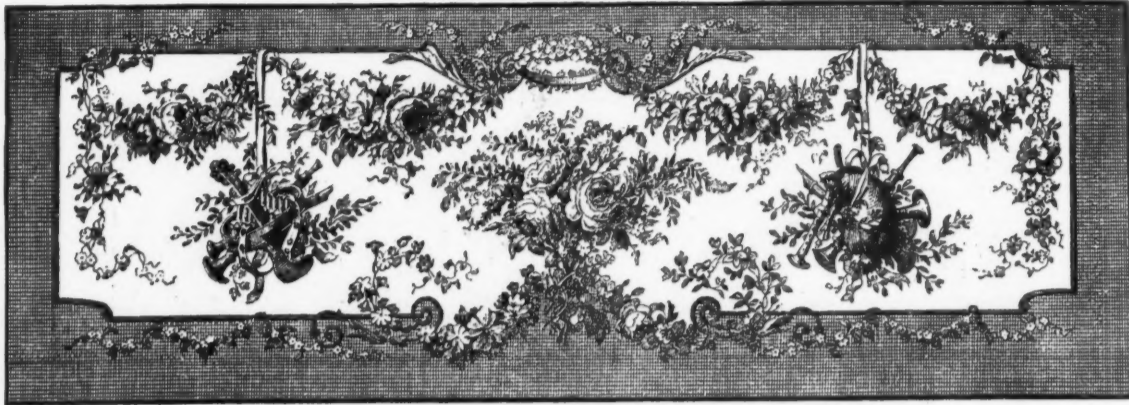
wood, with embroidered back and seat representing cupids, with a canopy of flowers supported by scroll-

work of an excellent character from another panel illustrating the fable of the fox and the crane. Still better are the illustrations of an Erard piano decorated with Watteau subjects of garden scenes surrounded with fine carved work of trophies. Even the ordinary piano — than which there is no more hideous article of

furniture—may be very much improved by setting in panels painted on vellum or kid or embroidered on silk. The accompanying design for a piano-cover might be painted on the wood itself.

A screen made on the model of the leaf of Beauvais tapestry would be suitable in a Louis XIV. drawing-room. The Persian design reproduced on page 59 is that of a small screen for a writing or reading-desk, but would work up beautifully in stained glass and semi-precious stone for a fire-screen. The original, very little larger than our cut, is in the collection of a Parisian amateur, and is of gold, jade and jewels of several colors. Such a screen would not be out of place in a Louis XV. room, nor would the glass case for curios or china with a painting in vernis Martin on the bottom panel.

After all, though, it is probable that most of my readers will give up the notion (if they ever entertained it) of setting up in their house a gilded shrine dedicated to the Goddess of Tittle-tattle, who, perhaps, will never condescend to abide in it. They will content themselves most likely with the more decorative and more accommodating parlor wherein it is possible to play, romp, sit at ease, talk sense or nonsense, work, lounge or read. In that case they need not bother about style. They may mock at Mrs. Grundy and the authorities. They can use cheap modern wall-papers, cheap curtains, prints and a bandy-legged piano. They may have a stuccoed ceiling and a carpet covered with gigantic flowers, and miserable little marble-top tables and gilded étagères and bronzed zinc statuettes, and a mock granite cross under a glass shade; or they may have brown leather walls stamped with gold fleur-de-lis, and bric-à-brac imported expressly from Japan, and a French clock on the mantelpiece; or do anything that they or their neighbors please. But it will pay to attend to a few simple matters of fact, however eccentric one may be.



TAPESTRY SOFA BACK, DESIGNED BY CHABAL-DUSSURGEY.

ALSO SUITABLE FOR AN UPRIGHT PIANO FRONT.



DRAWING-ROOM CURTAINS.

VIOLET VELVET, WITH EMBROIDERED LAMBREQUIN AND BORDERS. BY FOURDINOIS.

Old furnitures and old stuffs, no matter how bad in design and color they may have originally been, if of good material and not ill-treated, give by time a certain harmony and finish. It is of no use to try to imitate this with pale dyes and spindle-shanked furniture. Use the best full, natural tones of color that you can get and strongly made tables and chairs.

You cannot make a good mantel out of a bad one by piling on it a superstructure of wood and looking-glass and a dust-collecting lambrequin. If you have a marble mantel with any attempt at carving on it take it down and send it to the nearest limekiln. Bad stucco-work cannot be bettered by any sort of "treatment" short of chipping it off. The best modern carpets are in only two or three tones of the same color. The best wall-papers, when pictures are to be hung on them, are of the same description.

Plush is fit only for very large rooms. Cretonnes are generally printed in violent and disagreeable aniline dyes. Borders of sunflowers, irises and other large flowers, when not so arranged that the design counts for more than the flower, are barbarous. Hacked wood is not carved wood.

Now for a few hints as to what to do in furnishing a parlor or unconventional drawing-room. Choose your wall-covering of a pronounced and beautiful pattern if you are to have few or no pictures; otherwise of a pattern that serves merely to give the ap-

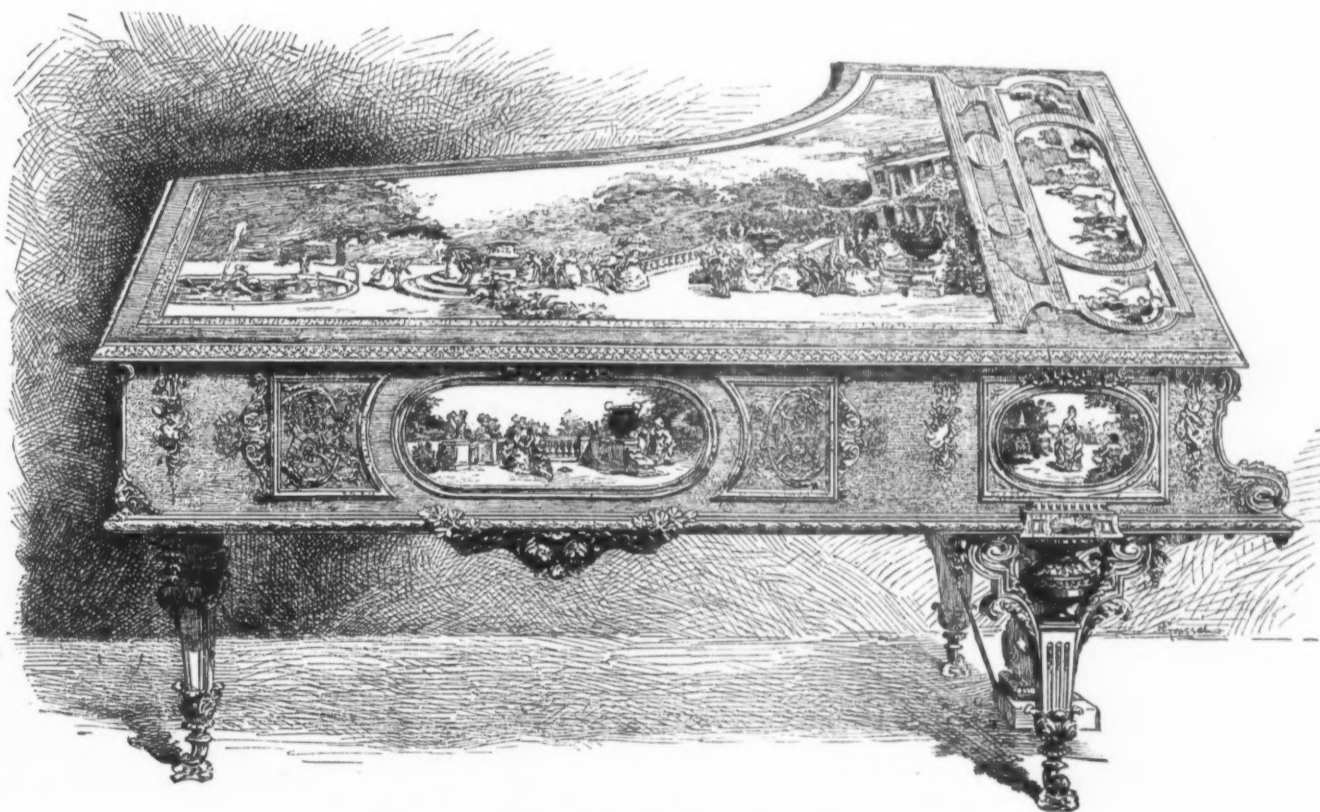
pearance of all the subdivisions which artificial societies have invented. Not one house in a hundred has a hall; nor in one in a thousand is the wife allowed a place apart to "pout" in or the husband a "den" in which to "growl."

If pouting and growling are to be indulged in in our homes, the "boudoir" and the "growlery" must be any room in which the patient happens to be at the moment of the attack. The parlor, as a place to chat in, has a less formidable reputation to sustain than the drawing-room, for in nine cases out of ten it is a domestic rather than a ceremonial institution. The parlor may look as if the wife took up her sewing in it when she had a mind, or as if the husband might now and then write in it, read a novel in it, lounging on a sofa, or on his good days toss the baby in it. But in a drawing-room none of these things are supposed to happen.

Of course, if the house is large enough to permit it, there not only can be no objection to having a drawing-room, but such a room will be found a useful addition. I insist, however, that there ought to be a need for it in the life of the family, since without this need the drawing-room will surely degenerate



SIMPLE DECORATION FOR A GRAND-PIANO TOP.



ERARD PIANO. DECORATED IN WATTEAU STYLE BY SIGNOR GONZALES.

The most important general rule for a man or woman who would have a really pleasant artistic home is never make for yourself what you can buy better wrought. If this rule were strictly followed the amount of very bad decorative work in the United States would be lessened by one half.

any color, and any amount of variety may be brought in by means of bindings of books, bits of pottery, bric-à-brac and screens. ROGER RIORDAN.

THE drawing-room in America seldom rises above the dignity of a parlor. As a rule our houses are too

small to admit of all the subdivisions which artificial societies have invented. Not one house in a hundred has a hall; nor in one in a thousand is the wife allowed a place apart to "pout" in or the husband a "den" in which to "growl."

Of course, if the house is large enough to permit it, there not only can be no objection to having a drawing-room, but such a room will be found a useful addition. I insist, however, that there ought to be a need for it in the life of the family, since without this need the drawing-room will surely degenerate

every other house in town look poor indeed. In that pastoral time the way of living among those who were looked upon as leaders in society was unpretending enough. They had well-built, roomy houses, furnished with ugly, solid, useful furniture; the rooms were comfortably warmed by open fires, mostly of anthracite; gas was a novelty, furnaces happily unknown, and "decorative art" had not yet so much as peeped above the horizon. If there were pictures, they were, for the most part, "old masters," originals in a few cases—copies, where these could not be had; American pictures were few and far between, and as for bric-à-brac, curios, and antiquities, these things were practically unknown. There was an utter absence of ostentation, and a tremendous stir was made by the news that Mr. —'s house was actually to be thrown open for a few days to the inspection of those who had interest enough to procure tickets. The event was a nine days' wonder, and in reality marked the beginning of a new time. I went, among the rest, and had my fill of the vulgar display. Shall I ever forget the drawing-room with its gilded furniture?

Item, one sofa; item, six chairs; item, two arm-chairs; item, one table; item, curtains for two windows—chairs, arm-chairs, sofa, and curtains, all of white satin embroidered with gold butterflies, the whole set originally made, so we were informed, for the Queen of Spain! This unhappy room, with its card—"Please do not sit down"—placed upon every seat, was a type of the general fitting-up of the main floor; but what struck me, as a boy, more even than the flashy vulgarity of the display, was the fact, obligingly communicated by the butler to all who entered the dining-room, that this was only the "state" dining-room; the family "took their meals in the basement." Had there been any illusion in the brummagem splendor, I think the butler's announcement would have dispelled it. "What is the use," I said to myself, "of being so rich, if, after all, one has to dine in the basement!"

But all this is now pretty much a thing of the past, and if the drawing-room of to-day errs in anything it is in being more gay and festive than suits with its somewhat ceremonial character. What is too often to be complained of in the modern drawing-room here in America is an excess of bric-à-brac and trifling ornament. The decoration is not so much suggestive of a place where men and women meet as of the boudoir, a spot given up exclusively to femininities and to femininities of a rather frivolous character. There are apt to be a good many more silly china ornaments than one can depict; too many weak-minded little tables with nothing to do, and overdoing it; too many knots and bows of ribbon—a foible of ours to which Mrs. Langtry once gave a well-deserved fillip—and a general expression of want of dignity. But this fault is most to be met with in houses where, as is too often the case in America, the proper heads have deserted their post and given up the whole establishment to the rule of the girls and boys.

On the other hand, some of our drawing-rooms are by far too solemn and dull in their furnishing and decoration. The grand piano chews the cud in the corner, the sofas sulk along the wall in velvet pride, the heavy-eyed arm-chairs seem to say, "Take no liberties with us," and the smaller chairs, like the frog in the fable, are

swelling to be fauteuils if they can. The carpets and hangings have an over-ripe look, in their rich luxuriance, and, turn where we will, we see far more evidences of a plethoric bank account than of a

room in equal partnership. There should be an open fire smiling welcome under a handsome chimney-piece; large and small sofas, bergères and fauteuils and lighter chairs for skirmishing; no large table, but several smaller ones, and light in plenty, but never from gas—candles and moderator-lamps give the only fit illumination for such a room.

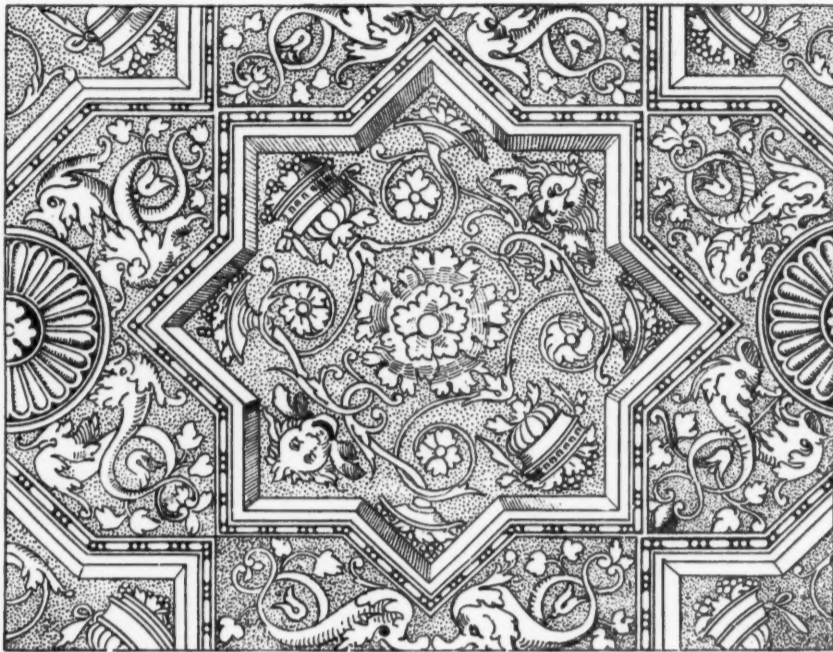
It has been much discussed of late whether drawing-rooms should be light in effect or low in tone. Since a charming room in this city set the fashion of making its début in white, there have been several attempts at rivalry, and at one time it looked as if we were coming back to the fashion of the time of Louis XVI. with its rooms in white and gold. But such a scheme hardly suits with the luxurious habits of our time, and it is all but impossible to furnish a white room with the comfort and profusion that have become necessary for us. All went together in the rooms of Marie Antoinette's time. The white and gold walls, the large mirrors, the crystal chandeliers with their wax candles, the highly polished uncarpeted floors, the white and gold furniture, of a simplicity of form pre-

saging the austerity of the Empire, and covered with brocade or tapestry delicate in tone—all this suited with the toilets where pale silk, taffetas, lace, and powder were the details of costumes that might have been designed by the upholsterers and architects of the rooms, to which their monstrous hoops and towering head-pieces gave the last decorative touch. With such toilets, rooms low in tone would have been out of keeping and furniture in the way: sofas and chairs were ranged along the walls, and the broad field of the polished floor was left free to reflect the opaline hue and shimmering radiance of the stately structures that moved across it in the solemn minuet. It was, in fact, white upon white.

Mrs. —'s drawing-room was in truth not white except by contrast with rooms much lower in tone. The walls were of a delicate gray brocade woven with silver, and the frieze and ceiling were covered with a pale blue satin painted with garlands of flowers, the mouldings that divided the panels of the ceiling, the mouldings of the frieze, and indeed all the wood-work of the room, including the chimney-piece, painted in ivory-white with a dull shine, and the wainscot panelled in silver leather. The floor was covered with a rug, the furniture was for the most part gilded and the stuffs dull gold, amber, and honey, giving a little warmth, which should by right have been more diffused. The silver leather in the wainscot was too arctic for enjoyment. The piano must not be forgotten. The fair owner had bought an every-day, commonplace instrument—costing as much as if it had been beautiful—from one of the modish makers, and had given it to Cottier to clothe its naked lines. It came home modestly brave, in pale gold with wreaths of flowers, and taught all the other pianos of its set how not to destroy the harmony of their insides by the discord of their outside.

This was for the most part a successful room, though not wholly a unit, and made still colder to the eye than it really was by being upon the north side of the house where no ray of sunlight ever reached it. But it could not bear the test of occupancy, for at night the black coats of the men and the brilliant costumes of the women made havoc with the general effect.

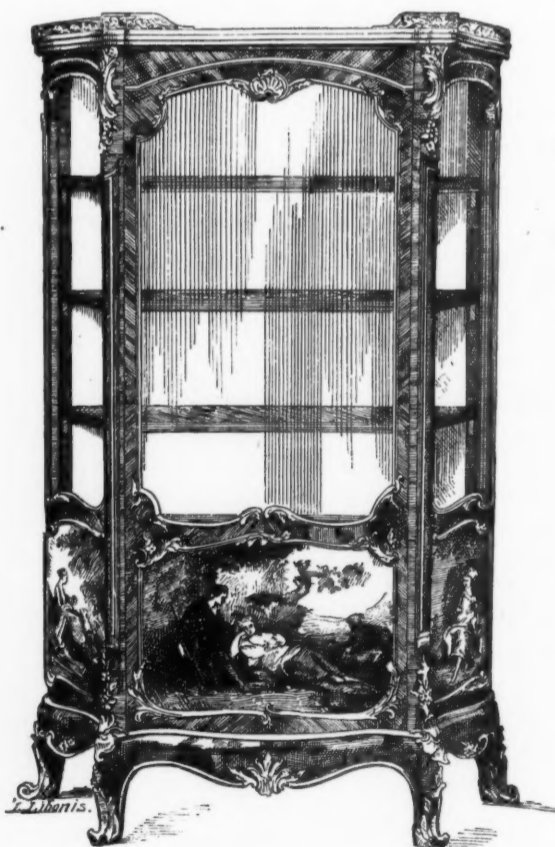
CLARENCE COOK.



CEILING IN THE RENAISSANCE STYLE, FOR THE DRAWING-ROOM.

native taste and refinement seeking the means for expression.

Not to harp forever on the disadvantages we are under, here in New York, owing to the smallness of the lots on which we build, and the difficulty that



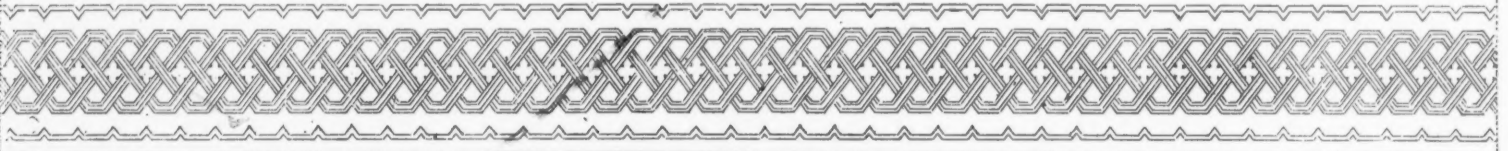
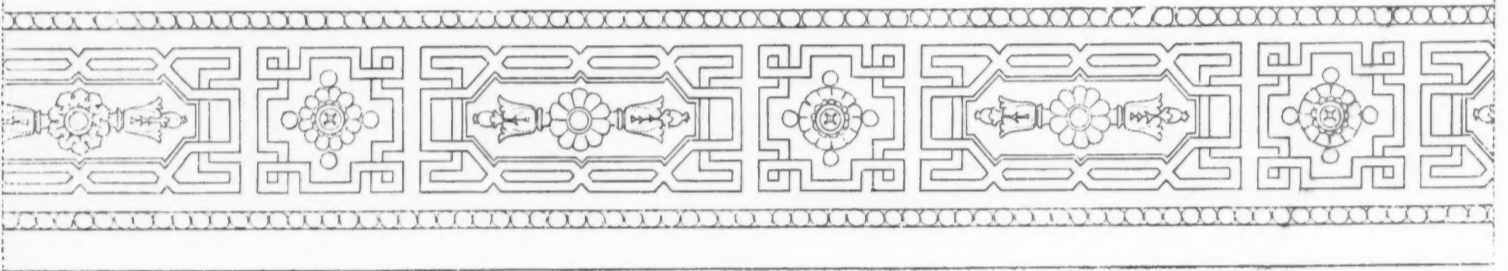
BRIC-À-BRAC CABINET IN LOUIS QUINZE STYLE.

results in the way of getting rooms at once large and well-lighted, it may still be said that the drawing-room ought to be large at least: as it is used chiefly at night, the supply of daylight may be less insisted on. Elegance and comfort ought to preside over the

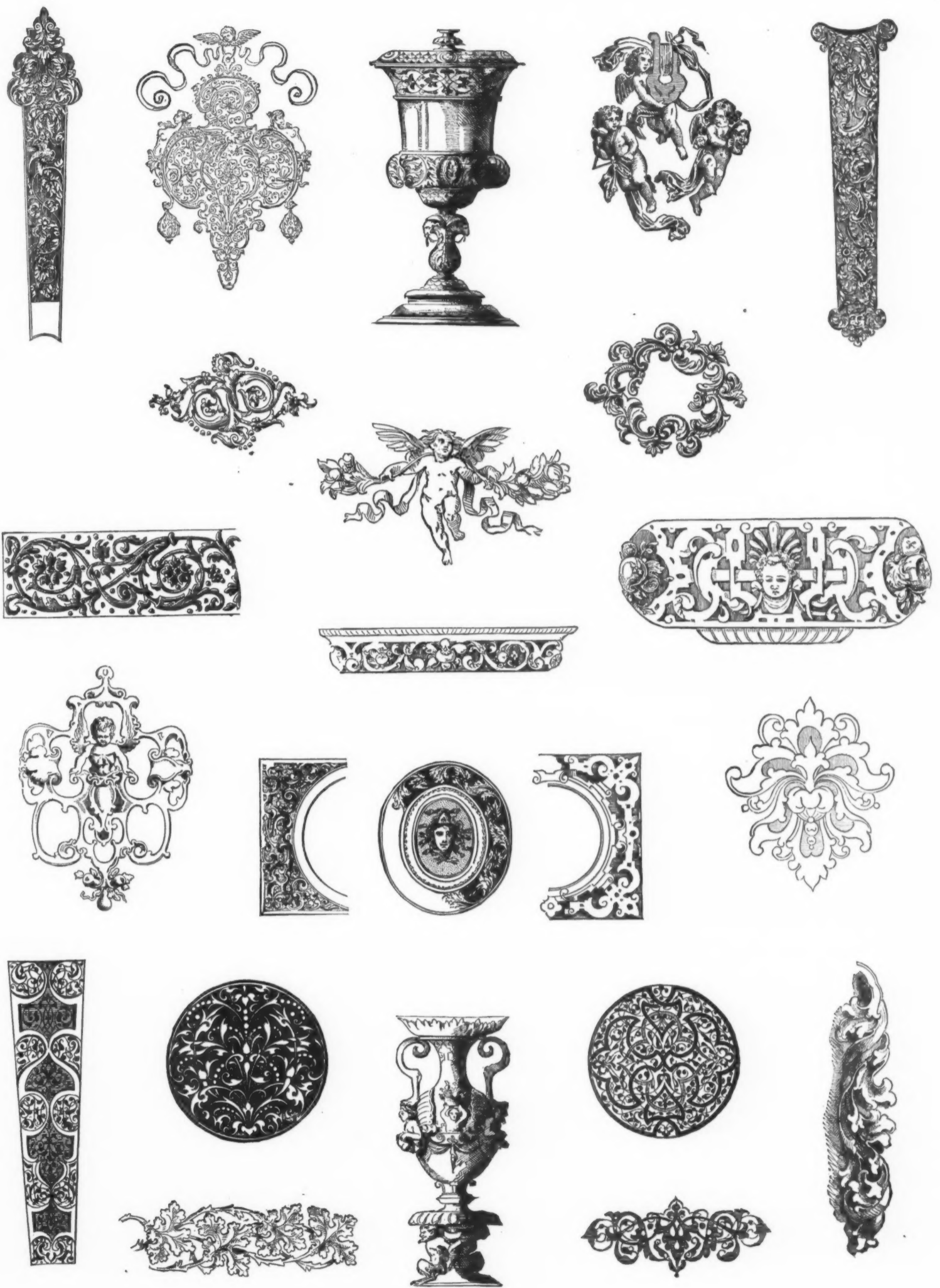


DESIGN FOR PAINTED TAPESTRY DECORATION.

FROM A DRAWING BY J. E. HUET, TIME OF LOUIS XV.



FLORAL BORDERS FOR GENERAL DECORATION.



MODELS AND SUGGESTIONS FOR ART WORKERS IN METAL.

SELECTED AND ADAPTED FROM THE BEST CLASSICAL DESIGNS.

Correspondence.

QUESTIONS AS TO DECORATION.

H. P., Toronto.—The following table, prepared by Mr. H. J. Cooper, shows a few of the colors that may be safely used for the dining-room and drawing-room, and the relation in which they best accord:

DINING-ROOM.	DRAWING-ROOM.
Dull red.....	Gray blue to turquoise.
	Pale sage green.
Dark olive or sage.....	Salmon pink.
	Pale apricot yellow.
	Turquoise or Nile blue.
Dull peacock blue.....	Lemon yellow.
	Citrine.
Chocolate or fine browns.....	Pale blues.

L. E. T., Boston.—(1.) Momic cloth of some dark neutral color, with an ornamental band of plush to harmonize with the furniture in the room, would be desirable for your "grand piano" cover. The cloth should be cut to the shape of the piano, with a drop of about two feet, but it should not go over the ends at all. (2.) The partly worn Persian rugs known to the trade as "antiques" are accounted to be fifty or a hundred years old, but are still in excellent condition, and capable of a durability which can hardly be imagined to have any limit. Before they make their appearance here they are cleaned by some Eastern process, such as rubbing salt into the tuft of a carpet and placing it for some time in a running stream. (3.) Clear and colorless spirit varnish—not copal varnish, as you suppose—should be used over your oil-painted panel. (4.) Cream is a good color for a ceiling where there is not much light, and it is excellent when combined with grayish blue. An agreeable effect is attained by distributing cream-colored stars irregularly over pale blue, or having a cream-colored background with blue stars. Ultramarine, almost pure, may be used, but in this case pale blue and white should prevail in the coloring of the cornice, and a little pure red should be introduced.

S. S., Montreal.—(1.) Glazed Holland window curtains may be painted without special preparation of the surface by mixing the colors with turpentine instead of oil, letting the colors dry a little on the palette before applying them. (2.) For lining clear white curtains shades of deep or pale coral are best, as they make a rosy and not pink light; Chinese yellow and pale coral, olive green and stone, ash green and wood brown, faded leaf and royal blue, the deep and light shades of peacock blue with gold, are all good combinations. (3.) Care should be taken in tinting in a cornice that the colors recede from the eye as they approach the ceiling itself. This is attained by reducing the strength of the colors employed, until what on the lower members is a distinct color becomes a mere tint, preserving only the original tone. By attention to this point the ceiling is prevented from the appearance of lowness which a too heavily colored ceiling is apt to have. Any decoration tends to bring the ceiling down to the eye, the lighter therefore the tints are kept in accordance with the general color of the room itself the more pleasing, though less obtrusive, will be the effect.

PAINTING PHOTOGRAPHS.

SOLAR, Boston.—To prepare a photograph for coloring, first take a large brush and wash over the photograph with clean water to ascertain if it be in a proper state to take the colors. If the water runs off the surface unevenly, forming globules, as though it were greasy, wipe off the water, and then pass the tongue from the bottom edge upward over the whole face of the picture. Repeat the process twice, and on again trying the water it should lie smoothly over every part. This method, certainly, does not seem very cleanly, but it is preferred by practised photograph colorists to the employment of any of the various preparations that are sold for the purpose. "Newman's sizing preparation" is as good as any of these latter. (2.) In painting the shadows of the face use raw umber, yellow ochre, vermilion, and a little lampblack with rose madder. A touch of cobalt is very useful in the half tints. (3.) For black cloth use lampblack, cobalt, and rose madder, with burnt Sienna added in the shadows. The same colors are used in painting silk, the difference in texture being indicated by the different way the light falls upon silk and cloth. The folds of silk are thinner, and the light consequently sharper.

"BOOK ILLUSTRATING."

PERRY, New York.—The pastime known to print collectors as "book illustrating" consists in gathering portraits of the persons and views of the places mentioned in any given book, and having the book handsomely rebound with each portrait and view placed opposite the page where it is mentioned. This hobby is fascinating and pleasurable, for pleasure consists not so much in the acquisition of a desired object as in the pursuit of it, and book illustrating is a constant pursuit of coveted prints. It is, moreover, instructive, because the collector makes himself acquainted with the history of the persons mentioned in the book he is illustrating, which leads him to read other books, and in time he becomes thoroughly conversant with the history of the period of which his book treats. This hobby is closely allied to "bibliomania," and is generally indulged in by those having fine libraries. In London and Paris the number of such amateurs is amazing.

FLESH PAINTING ON CHINA.

B. S., New York.—In painting heads the general tint is ivory yellow and flesh red No. 1, about one third red to two thirds yellow. Before putting this on, the eyes, nostrils, corners of the mouth, etc., can be sketched in with the flesh red pure, and this may also be used for the shadows. When dry, put on a thin wash of the general tint; while still wet, the lips, cheeks, etc., can be strengthened in color with the red. Ochre is used for reflected lights. All are then blended with the putois. Violet of iron and greenish blue can be used for shadows, with sometimes a little gray. The darker flesh colors can be used to finish with. Blue eyes can be painted with sky blue, greenish blue, and gray. Brown eyes, yellow, brown, and sepia. Pupils black, and leave or pick out spot of light. Light hair, ivory yellow, shadows yellow brown and brown 108, gray and bitumen. Darker complexions are made of the darker tones of the same colors—for example, iron violet and ochre for a man's dark, ruddy complexion. In small heads the needle can be used to pick out any little lumps of color and to soften the general effects. The painting can be stippled and strengthened, grading the color carefully toward the high lights. Delicate gray tones can be used in the half tints, but must be managed with great care, as they are apt to injure the reds. Do not use sky blue for this purpose, but a good gray that has been tested. Platina gray is perfectly safe, and does not injure the reds at all. It is very expensive. Other combinations answer very well in the hands of skil-

ful artists, but the above are those generally used. Ivory yellow or pale yellow for flesh tints is made expressly for this purpose. Too much yellow will spoil the work. The flesh colors will not bear as high a degree of heat as the colors for flowers, so must be fired carefully. This is the treatment recommended in Mrs. Janvier's excellent "China Painting." The colors named are those of Lacroix. The equivalents in Hancock or the Dresden colors will be found in the table published in the May number of this magazine.

THE ILLUSTRATORS OF DICKENS.

SIR: I have long supposed that Cruikshank was the original illustrator of the works of Charles Dickens. Recently I came across a reference to Dickens's illustrations by the late Hablot K. Browne ("Phiz"). Did Cruikshank and Browne together do all the illustrations?

B., Cincinnati, O.
Dickens did not get on very well with his illustrators and he changed them frequently. Robert Seymour began the illustration of *Pickwick*, creating the portraits of Tupman, Winkle, and Snodgrass, his disciples. Browne concluded the illustration of the book, and exclusively illustrated "Nicholas Nickleby," "Martin Chuzzlewit," "Dombey and Son," "David Copperfield," "Bleak House," and "Little Dorrit." Cruikshank illustrated the "Sketches by 'Box,'" "Oliver Twist," and "Grimaldi." Marcus Stone illustrated "Great Expectations," "A Tale of Two Cities," "Pictures from Italy," and "American Notes." J. Walker illustrated "Hard Times" and "Reprinted Pieces." Hablot K. Browne and George Catermole were the artists of "Barnaby Rudge" and "The Old Curiosity Shop" (Daniel Maclise contributing the sketch of Little Nell and the Sexton). John Leech, Daniel Maclise, Clarkson Stanfield, and Sir Edwin Landseer illustrated the "Christmas Carol" and four other stories of that series, and S. L. Fildes was the artist of the unfinished "Mystery of Edwin Drood."

THE "BITING-IN" PROCESS IN ETCHING.

H. T., New York.—The accompanying illustration will give you a fair idea of the appearance of an etched plate, when, having been taken out of the acid bath and cleaned of the "ground," it has been inked and you are ready to take an impression from it. Now, to go back and explain the process of the "biting-in": Your drawing on the plate having been completed, take a flat hard-rubber basin or a porcelain bath such as photographers use. Dilute your acid with about half water, making it a little weaker in summer and stronger in winter, and place your plate in this solution, after having carefully covered the margin with stopping-out varnish. It is difficult to lay down rules for the length of time for the exposure. The sky and distance



may be etched enough in ten minutes sometimes, and at other times they may require half an hour, and even longer. It depends on the quality of your copper, the exact strength of your acid, the temperature of your room, and other conditions too numerous to mention. The safest way is to use your own judgment when you see the acid working freely, which you can tell by the small bubbles forming on the drawing. Examine the plate after ten minutes, by taking it out of the acid, dipping it in clean water, drying it carefully with a blotter, and with a little turpentine rubbing off a small portion of the least important part of the sky so as to be able to judge of the depth of the lines. Should the depth of the lines not be sufficient, cover over the spot with stopping-out varnish, and expose it again to the acid. If, on the contrary, you should be satisfied, cover over all the parts etched sufficiently with the stopping-out varnish (which is simply thick asphaltum dissolved in turpentine). Now expose the plate for the second time, stopping out again when sufficiently etched, leaving the foreground only, and so on as your subject may require strength and vigor. Always prefer to have your acid too slow rather than too fast, as you will thereby attain better results. Use a feather to brush off the bubbles, while the plate is exposed to the acid, as there will then be less danger of the varnish tearing up.

QUESTIONS AS TO OIL PAINTING.

SIR: How is the velvety appearance in pansies and dress materials produced in oil colors? (2) Also the rich lustre of silk or satin drapery?

READER, Oberlin, O.

It is rendered by observing carefully the manner in which the light falls upon the petal. This determines the texture of the flower, whether it be silky or soft like velvet. The same rule applies to painting dress materials. Observe, for instance, in velvet the light is soft and diffused, and melts into the surrounding tones. In satin the light is sharp and fine, and so on. The half tints must also be carefully studied in their relation to the light. Do not attempt to blend the light into the shadow without searching for the intermediate tone.

P. F., Trenton, N. J.—(1.) Distances are generally laid in with the sky tints, as their hues will naturally partake of those of the sky. (2.) In the treatment of the water in such a landscape as you describe you must be careful not to make it too light for the adjacent banks—a common mistake—or it will throw the whole picture out of harmony. (3.) M. T. Wynne, dealer in artists' materials (75 East Thirteenth Street, New York), will furnish

you with all the articles you name. Write for a catalogue. (4.) Such slate blue as house decorators use is made of ultramarine and black, mixed with a small quantity of vermilion and white.

H. T. T.—(1.) Megilp is an unsafe vehicle. It gives a disagreeable shine to the painting and will probably crack. It is made of boiled linseed oil and mastic varnish. (2.) Generally speaking, the clouds may be painted on the sky while it is yet wet; and they may thus be united in it by having their edges a little softened. But where the lights of the clouds are to be made with sharp, well-defined edges, these lights may be best produced by being placed in when the first flat painting is quite dry. (3.) Distances are painted with the same tints as those used in the sky, somewhat strengthened, however, by deeper gray tones.

BRISTLES, Chicago.—We have more than once in these columns answered your question in the negative. No; it is not good practice to lay in the subject first in bitumen for light and shade effect and wash over with "lakes" and madder. The bitumen will turn black and crack after a while. You may, however, lay in with burnt Sienna and black, using turpentine as a medium for the first painting only. This will preserve the drawing and keep the masses of light and shade distinct. When dry, this should be followed by a solid painting of the general tones of the picture. No washing over of lakes or madders should be attempted. Painting thinly should always be avoided.

COLORS FOR STENCILLING IN OILS.

HART, Kansas City.—Indigo, ochre, Indian red, and white are the chief colors employed in stencilling; but the following hints for combinations will be found useful: Indian red is lightened with vermilion and darkened with black. Ochre is lightened with white and deepened with red. Choclates are composed by mixing Indian red, Vandyck brown, black, and a little vermilion. Neutral tint is composed of Indian red and blue. Browns are made of Indian red and black, vermilion and black, or carmine, vermilion and black. Crimson may be made brilliant with vermilion, and deepened with blue or Vandyck brown. Green is lightened with yellow and deepened with blue. Indian and lemon yellows are lightened with white and darkened with vermilion. Light blue is lightened with white and deepened with indigo. Vermilion is lightened with gold or yellow and darkened with carmine and chocolate. Orange is made by mixing vermilion and Indian yellow. Purple, of blue and carmine, in large or small quantities, according to the shades desired. Yellow and purple contrast, so do red and green, blue and orange, yellow orange and blue purple, blue green and red orange, yellow green and red purple. Gray may be introduced in any combination of color, and it perfectly harmonizes with either blue or crimson.

HINTS AS TO DRESS.

HELEN, New York.—In wearing bright colors in walking attire, ladies should never use more than two in any considerable quantity, and even then the second should not be conspicuously displayed. If a third color is employed, it should be in very small quantity indeed. (2.) A stout person should not wear light colors unless she would appear still stouter. Neither should she wear stuffs that reflect light and have few shadows, such as cloth, silk or satin. Such material as velvet, which forms masses of shadow, is more suitable for a stout person.

IS IT NOT A COUNTERFEIT?

MANSSELL has bought for \$20 "a remarkably fine impression, in perfect condition," of Marc Antonio's "Virgin and the Palm," and asks us if he has not a bargain. If the print be genuine he has, without doubt, a great bargain. But is he sure that he has not bought the clever counterfeit of this print which is well known to collectors? He can easily test the matter. Behind the Virgin, who is sitting upon the ground holding in her arms the infant, is a landscape, in the middle of which is a river. In the counterfeit one bank of the river is a trifle higher than the other, and the impression does not bear the monogram of Marc Antonio.

SUNDRY QUERIES ANSWERED.

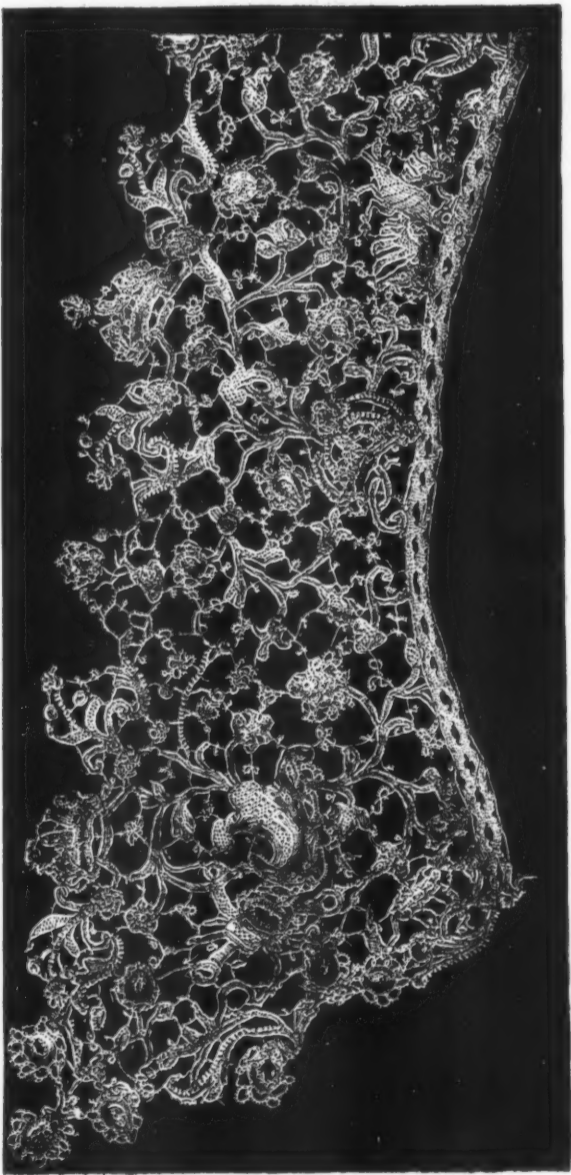
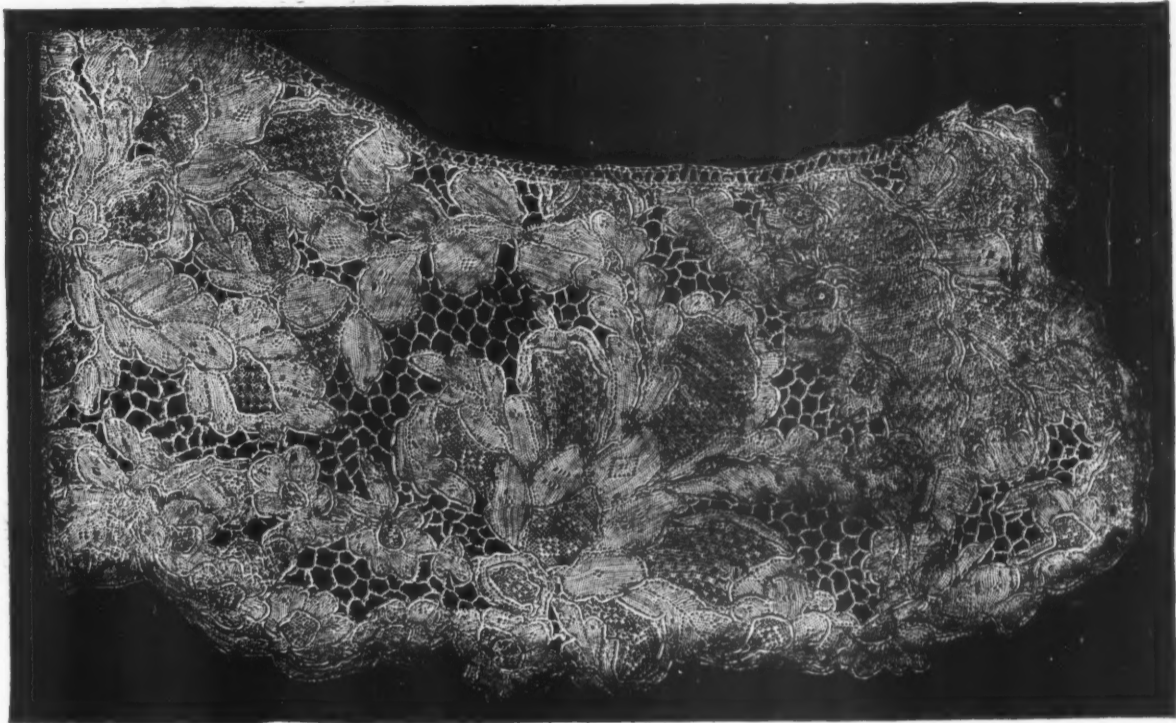
H. T.—"Rococo" is a corruption of the French words "rocailles" and "coquilles"—rocks and shells—which were the prevailing members employed in decorative art during the Louis Quinze period. Their use, or rather their abuse, involved mean, crimped lines, opposed to all classical ideas of the beauty of the simple and graceful curve. The term "rococo" was used as one of opprobrium.

INTERESTED READER, New Orleans.—(1.) The refined spirits of turpentine are the best for mixing with oil paints. The preparation, ready for use, in bottles, is sold by all dealers in artists' materials. (2.) If you will give us some slight idea what are the general features of the "moonlight scene" you wish to paint we will tell you what colors are needed; but we do not know whether you wish a scene on the land, or a marine view, clear or cloudy sky, with trees or without, or what kind of composition you wish to depict.

H. T. S., Salem, Mass.—(1.) The name "blue and white" applied to China, is only approximately accurate, for the blue is not by any means unbroken blue, nor is the white pure white, but rather a pale blue, more like what we call the "white" of the eye. It is in a great measure to the quality of this delicate ground color that the pleasing appearance of blue and white is due. (2.) "En grisaille" means, in French, "in gray." The term refers to an old style of ceramic painting in which the different tints of gray were used in decoration to give the effect of relief.

B. H. T., Cleveland, O.—Lustra painting is not the same thing as ordinary painting with bronze powders. The latter is done with a fluid almost as liquid as water. On drying the powders become stiff and crisp, and are easily shaken or brushed off. They moreover soon become discolored by oxidation. It is claimed that there are none of these defects in the lustra colors, and that fabrics treated with them may be folded, rolled, or brushed without injury. The American lustra colors, with instructions for using them, are furnished by Rufus H. Bragdon, 337 Fourth Avenue, New York.

SANSOM, New York.—(1.) Probably the best teacher of "barbotine" painting in New York is Mr. Charles Volkmar, whose studio is 145 West Fifty-fifth Street. A course of four lessons is sometimes all that is needed if the pupil has a fair knowledge of drawing. (2.) If the paint gets dry in the tube, open the bottom of the tin, take the color out, and before using it grind it on the slab with the muller with a little turpentine. (3.) The porcelain for china painting should be as white as possible, its borders very clean, without any breach in the enamel at the edges. Porcelain marked with black specks or having other visible defects must be put aside unless it is possible to conceal them in backgrounds or in the centre of ornaments, where the paint lying over them would prevent them from being as objectionable as if they were on a white ground.



SPECIMENS OF OLD LACE FROM THE COLLECTION OF MRS. JOHN JACOB ASTOR, NEW YORK.

POINT DE FRANCE (1690-1700). POINT DE VENISE (1650-1700). VENETIAN POINT DECOUPÉ.

PARIS ART SALES.

THE most important sale of old masters of the season took place at the Petit Gallery during the first week in May. The collection was that of the late Baron D' Ivry. The highest and most characteristic prices were: Boucher, "La Fête du Berger" and "Les Lavandières," signed and dated 1768, two exquisite specimens of this artist, 80,000 fr.; Fragonard, "La Réveuse," 35,000 fr.; Weenix, "White Dog," a fine work, 25,500 fr.; a charming portrait by Tocque, supposed to be that of Mme. Adelaide, daughter of Louis XV., 18,200 fr.; a larder, by Snyder, a fine decorative painting, 16,700 fr.; portrait of a lady, by Vanloo, 13,100 fr.; a rose bush, by Desportes, 12,700 fr.; Gancret, "La Jeune Pélerine," 12,000 fr.; Bachelier, two panels, game, fruit, and vases, 11,100 fr.; Desportes, "Cat and Dog," 10,200 fr.; Vanloo, portrait of Mme. de Boulaingvilliers, 10,300 fr.; De Troy, life-size portrait, "Hebe," 5900 fr.; Breughel de Velours, "Market Day," 5200 fr.; J. B. Oudry, "Two Cats," 4600 fr.; Salomon Ruysdael, "La Route de la Ville," 6800 fr.; Boucher, bust of a girl, drawing in black, blue, and sanguine, 2900 fr.; Boucher, the "Bath of Diana," pen and sepia drawing, 880 fr.; Boucher, "Summer" and "Autumn," two drawings in black, 780 fr. The second day's sale was devoted entirely to miniatures, snuff-boxes, jewelry, and porcelain. Two Chinese porcelain little flasks, six-sided, turquoise enamel, Louis XVI. mounts, 10,100 fr.; two vases, each formed of a couple of carp, upright and facing each other, of roccaille gilt, bronze mounts, 7800 fr.; two parrots, old Chinese porcelain, on turquoise rocks, 4650 fr.; two little potiches, old Chinese porcelain, with chrysanthemums, leaves, and rocks in enamel, of the green family, fine Louis XIV. mounts, 4300 fr.; a monkey seated, old Chinese porcelain, "flambé" violet, Louis XVI. pedestal, 4200 fr.; two round cups, old Japanese porcelain, chrysanthemums, blue, red, and green, Louis XIV. mounts, 4100 fr. The Sevres, the bon-bon boxes, watches, Chantilly ware—everything, in fact, in this second day's sale fetched prices double and treble, and sometimes even quintuple what the experts asked for them. The two days' sale produced a total of over \$100,000.

The third day's sale of the Ivry collection, devoted to the furniture, produced results that astonished the Parisian dealers and amateurs. Never before has eighteenth-century furniture been sold at such high prices. A Louis XVI. drawing-room suit, by Carpentier, upholstered in Gobelin tapestry, composed of two sofas, four bergères, eight arm-chairs, and four chairs, fetched 81,000 fr.; two large Louis XVI. candelabra, with figures of nymphs in Florentine bronze, attributed to Clodion, 64,000 fr.; two Louis XIV. cabinets, ebony and Boule, 46,000 fr.; Louis XV. secretary, amaranth and marquetry, 38,900 fr.; two Louis XVI. consoles, 38,000 fr.; pair of old Chinese vases, gros bleu, Louis XVI. bronze mounts, 37,000 fr.; two terra-cotta statues, a Chinese man and woman standing, French school of eighteenth century, 20,000 fr.; four Louis XVI. benches, carved wood and Savonnerie tapestries, with ornaments of flowers and birds, 22,600 fr.; barometer, Louis XIV., marquetry of brass, tortoise-shell, and blue horn, 15,000 fr.; six-leaved screen, with Louis XVI. petit point tapestry, 14,000 fr. The other prices were proportionately high, and the sale of the furniture produced 577,820 fr., which, added to the proceeds of the two previous days, gives a grand total of 1,082,730 fr., a sum which entitles the Ivry sale to be regarded as the greatest sale of the present season. The collection of the Baron D' Ivry, although augmented by its last possessor—who was one of the great collectors of the 1830 period, together with Sauvageot, the Comte de Pourtales, Lord Seymour, and Lord Hertford—was in the main one of the very rare collections that escaped pillage during the Revolution. The

splendid furniture that has just been sold was almost entirely the furniture of the château of Hénonville (Oise), the seat of M. Rostin, Baron D' Ivry, farmer-general at Paris until his death in 1789, and grandfather of the late Baron D' Ivry. The son and heir of the farmer-general, who was twenty years of age when the Revolution broke out, did not emigrate, like the other nobles, but enlisted in one of the regiments of Sambre-et-Meuse, and served the Republic from 1792 to 1798. When he returned to Hénonville he found everything just as he had left it. The Ivry collection, although less numerous than that of M. Leopold Double, was certainly more choice.

The sale of the Parisian part of the Castellani collections at the Hôtel Drouot, in May, produced 414,511 fr., which, added to the result of the sale at Rome, makes a total amount of over 1,728,000 fr. There are but few remarkable prices to be mentioned: Italian tapestry, fifteenth century, "Adoration of the Infant Jesus," 20,000 fr.; twelve oblong plaques, painted in colored enamel relieved with gold on a black ground, by Jean I. Pénaud, "Episodes of the Life of Christ," 15,100 fr.; "A Kiss of Peace," or "Baiser de Paix," niello on silver, in a gilt bronze frame, with escutcheons and enamels, representing the "cradle at Bethlehem," 11,200 fr.; an Etruscan bronze mirror, seventeen centimetres in diameter, representing in relief Minerva and Apollo before Paris and Helen, turquoise green patina, a beautiful work of art, 26,750 fr. A fine casket or ciste, richly ornamented with figures, fetched 16,002 fr.; two others fetched respectively 15,100 fr. and 15,000 fr.; a statuette of Aphrodite bathing, belonging to the best period of Greek art, 19,000 fr.

The sale of Paul Eudel's collection of old silver produced a total of 205,056 francs. The largest prices were paid for a gold chocolate pot and spirit lamp, by Etienne Baligny (1703 to 1713), 16,000 fr.; two silver candelabra, by Louis Regnard (1743), from the San Donato collection, 15,200 fr.; a fine écuelle, by Jacques de Boy, from the San Donato collection, 5000 fr.; a pair of silver candlesticks (1764), 7700 fr.; a sauce boat, made by César Haudry in 1745, 9400 fr.; two silver soup tureens, one by J. B. Chéret, 7500 fr., the other, by De Villeclair (1762), 13,000 fr.; aiguière, by Robert Mognart (1725), 7000 fr.

M. Veyrassat, the landscape and animal painter, had a sale of forty-six of his pictures at the Hôtel Drouot in the first week in May. The sale produced a total of 42,000 fr. The "Village Farrier" produced 1840 fr.; "Saint Catherine's Horse-market," 1660 fr.; "The Horse-dealers," 2780 fr.; "The Old Servitor," 2900 fr.; "Horses Drinking," 1450 fr.; "Forest of Fontainebleau," 1300 fr.; "The Ferry," 2400 fr.; "Les Derniers Blés," 2060 fr.

AMONG the art educational advantages offered in New York next season will be a series of lectures upon the materials used in the fine arts. The lectures will be addressed to students and young people, and will be fully illustrated by the actual materials (woods, clays, metals, and fabrics), both in the crude and the finished condition. The lectures will be given in the new Lyceum Theatre, on Wednesdays, by Mr. Charles Barnard.

THERE seems to be no lessening in the demand for artistic Christmas cards. Prang & Co. have already finished for the next holidays some very attractive little landscape cards by Champney, Bellows, and others, two pleasing female heads full of character, and a well-composed friezelike design of semi-nude singing children. They have also under way a series of Japanese bird and flower cards by Miss F. Bridges, and a humorous series of gnome designs by Walter Satterlee.

TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE 368 is a decoration—"Cranberry"—for a cup and saucer, by I. B. S. N. Paint the shadows of the flowers with black and a little brown green mixed, and where the outside of the petal shows in turning back, add a touch of carnation No. 2, delicately painted. The sharply pointed tube of the flower paint with orange yellow, shaded with brown green. For the calyx of the bud use grass green, and for the tube use a pale wash of carnation, shaded with the same. The delicate flower and leaf stems are sometimes red, and again pale green; and many of the leaves are red, or grayish green edged with red. For the leaves use grass green and a little cobalt mixed; all shadows in brown green. The cup and saucer can be edged with gold, and the band at the base of the cup and the band on the saucer can be in solid color.

PLATE 369.—Two simple designs for tile decoration, by Kappa. For No. 1 use black green and capucine red. Draw or trace the design on the tile in India ink or carmine water-color. Tint the tile with black green, remove the color from the arrow heads and also from the triple-pointed figure springing from the centre of each side, and paint with capucine red. For the corner figures and the scrolls use black green. Use the same color for the strong lines and outline. For No. 2 use brown green and deep blue green. Tint with brown green, remove the color from the small circles, and paint deep blue green. For the other figures, and also for the strong lines and outlines, use brown green. Instead of tinting, a tinted (light yellow brown) tile may be used with the pattern as directed in blue green and brown green. Other combinations of color may of course be used. Tiles so decorated and set in the pretty frames that come for that purpose form useful and ornamental stands for teapots, flower vases, and the like.

PLATE 370.—Illuminated borders from a German fourteenth century "book of hours."

PLATE 371.—Designs and suggestions for art-workers in metal.

PLATE 372.—Initials—A, B, C and D—from the Bible of Charles the Bald, ninth century.

PLATE 373.—Conventional designs for embroidered borders, from the South Kensington Royal School of Art Needlework.

PLATE 374.—Designs for horizontal borders, from the Cincinnati School of Design.

BOOKS RECEIVED.

PHEBE. By the author of "RUTLEDGE." Boston: Houghton, Mifflin & Co.

THE AMERICAN HORSEWOMAN. By ELIZABETH KARR. Boston: Houghton, Mifflin & Co.

COTTAGES, OR HINTS ON ECONOMICAL BUILDING. Compiled by A. W. BRUNNER. New York: Wm. T. Comstock.

TO MEXICO BY PALACE CAR. By J. W. STEELE. Chicago: Jansen, McClurg & Co.



Received the only Medal awarded at the recent International Exhibition at Amsterdam (Holland).



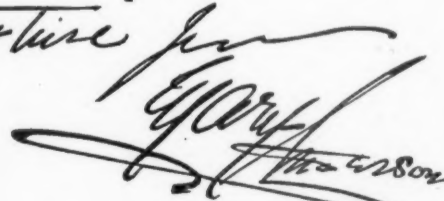
There are now several brands of Velveteens in imitation of the "NONPAREIL," but the "NONPAREIL" is by far the most evenly and thoroughly dyed, and, through a secret process in the dyeing, holds its color and tone until completely worn out, increasing, instead of losing, its lustre and "bloom" with wear, and is the only Velveteen with the genuine Lyons face, and, consequently, the only real substitute for Silk Velvet. Suits can be shown, that were made up and placed on lay figures three years ago. These have been exposed to constant heat, as well as strong light continuously, and do not yet show signs of fading. So great is the improvement in the "NONPAREIL" that even the most delicate hues are being used for evening dresses. The "NONPAREIL" is warranted both by the importers as well as retailers, so that it is the safest to buy for any purpose.

See that the Name and Trade-Mark is stamped on the back of every second yard.

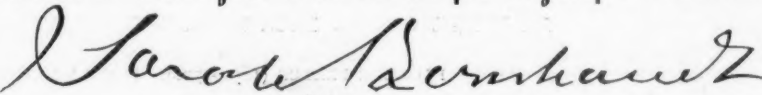
TO BE HAD AT RETAIL FROM EVERY FIRST-CLASS HOUSE IN AMERICA.

Miss Mary Anderson & Madame Sarah Bernhardt

Wear Dresses made of NONPAREIL VELVETEEN, and write as below regarding it:

* * The Nonpareil Velveteen is indeed beautiful in color and texture for


A new Velvet, magnificent in color and tissue, of which I have just had made for myself a costume.



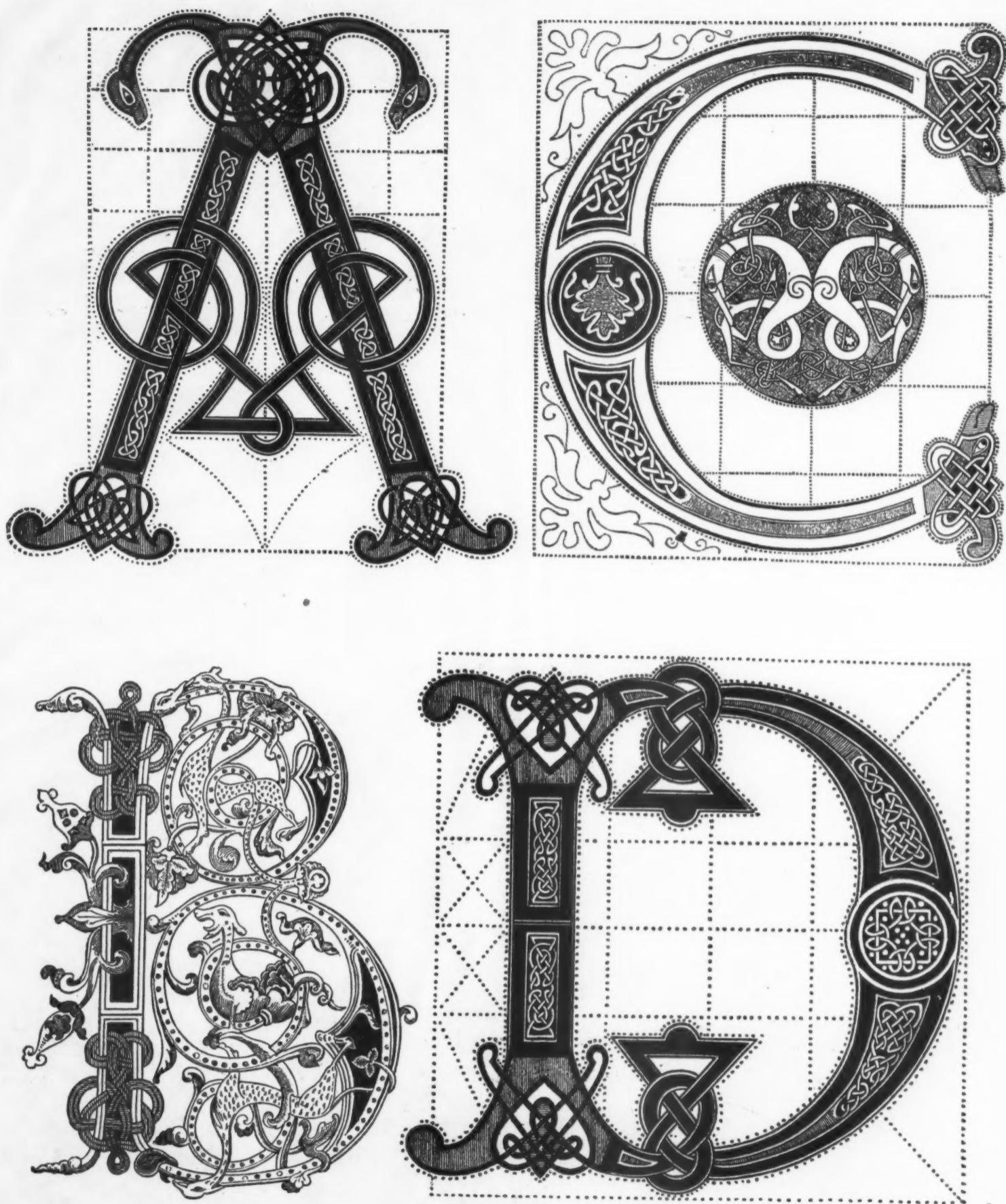
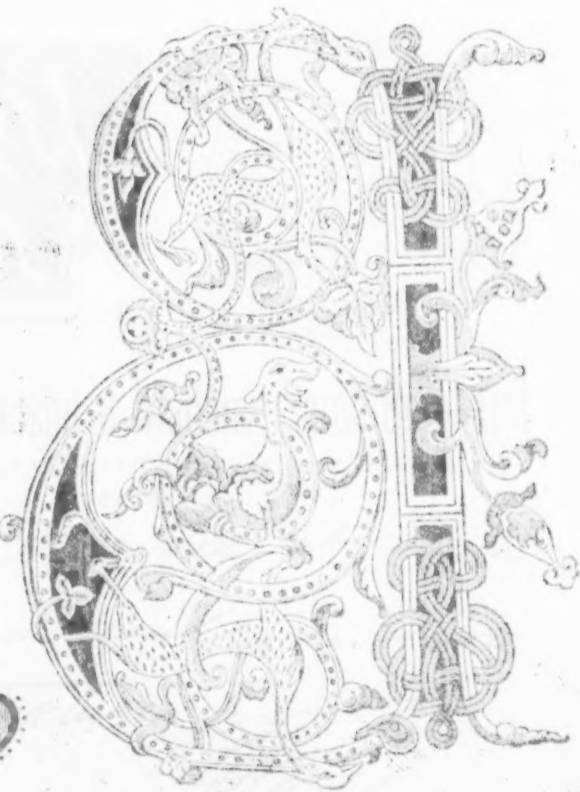
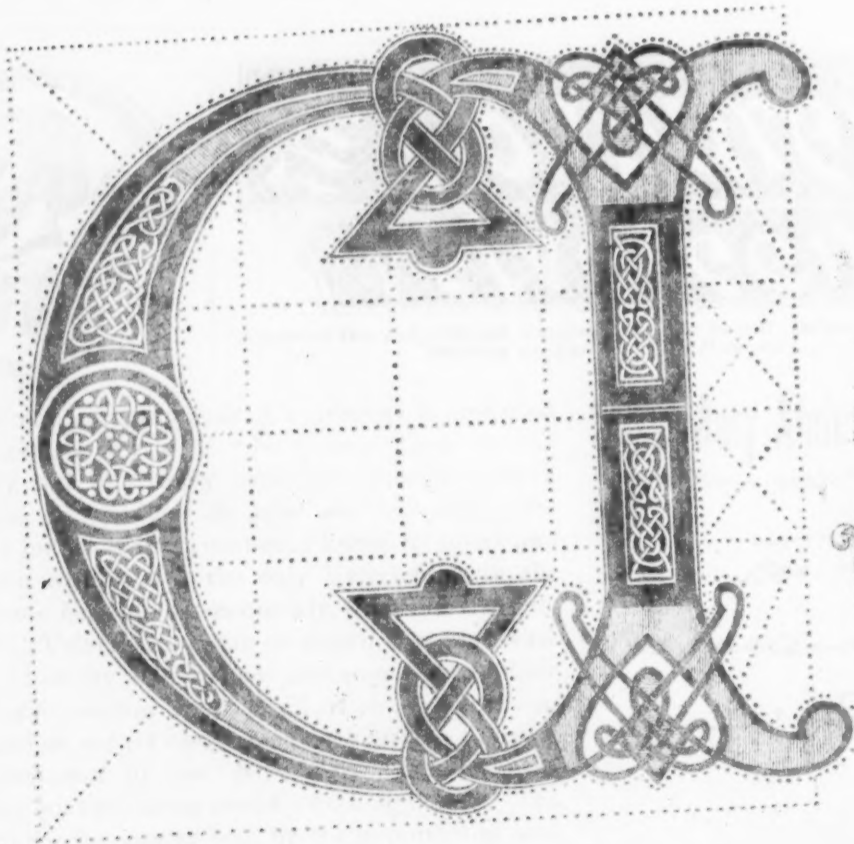
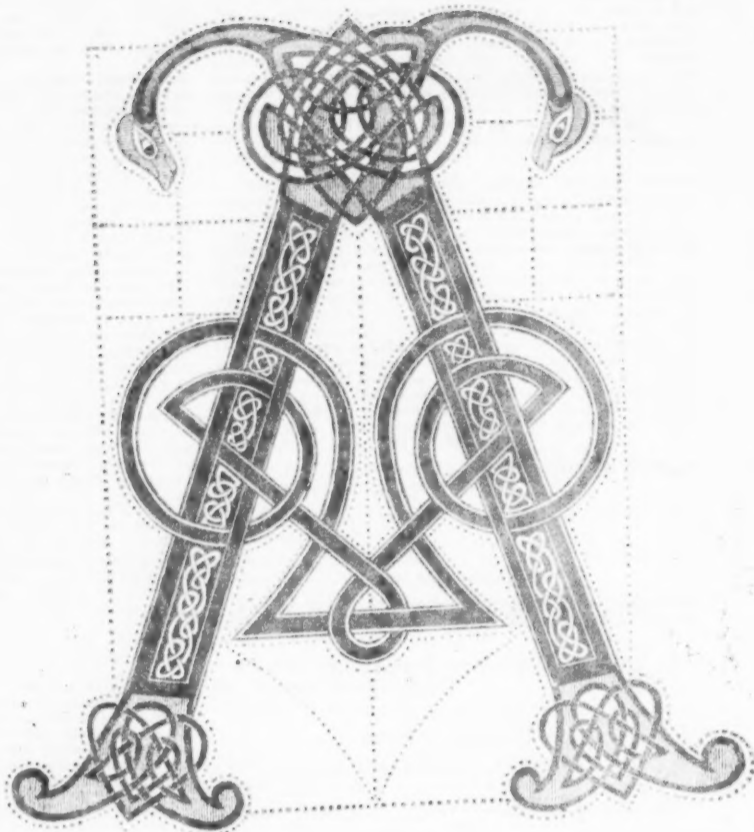
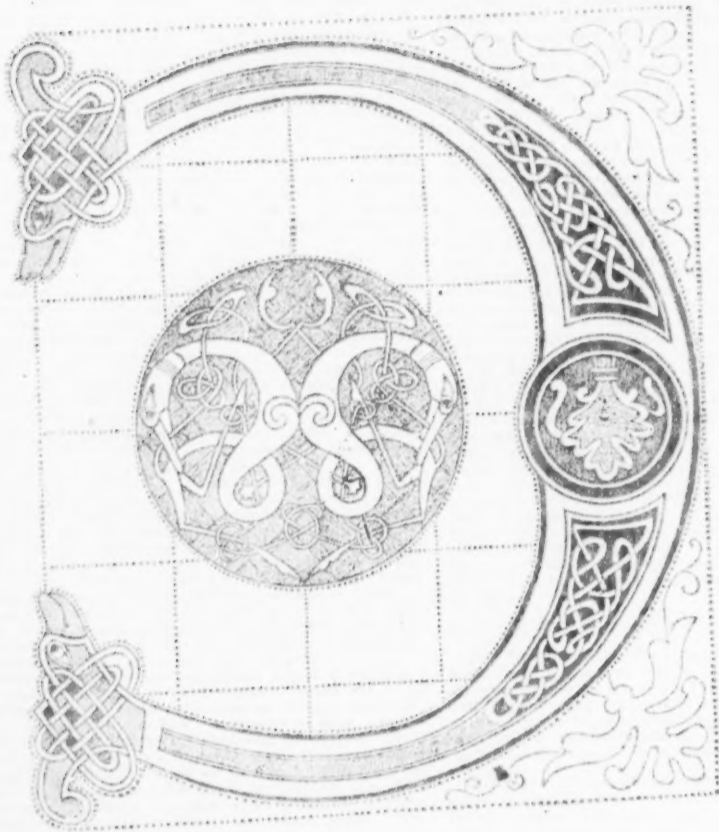


PLATE 372.—INITIAL LETTERS FROM THE BIBLE OF CHARLES THE BALD, NINTH CENTURY.



Supplement to The Art Amateur.

Vol. XI. No. 3. August, 1884.

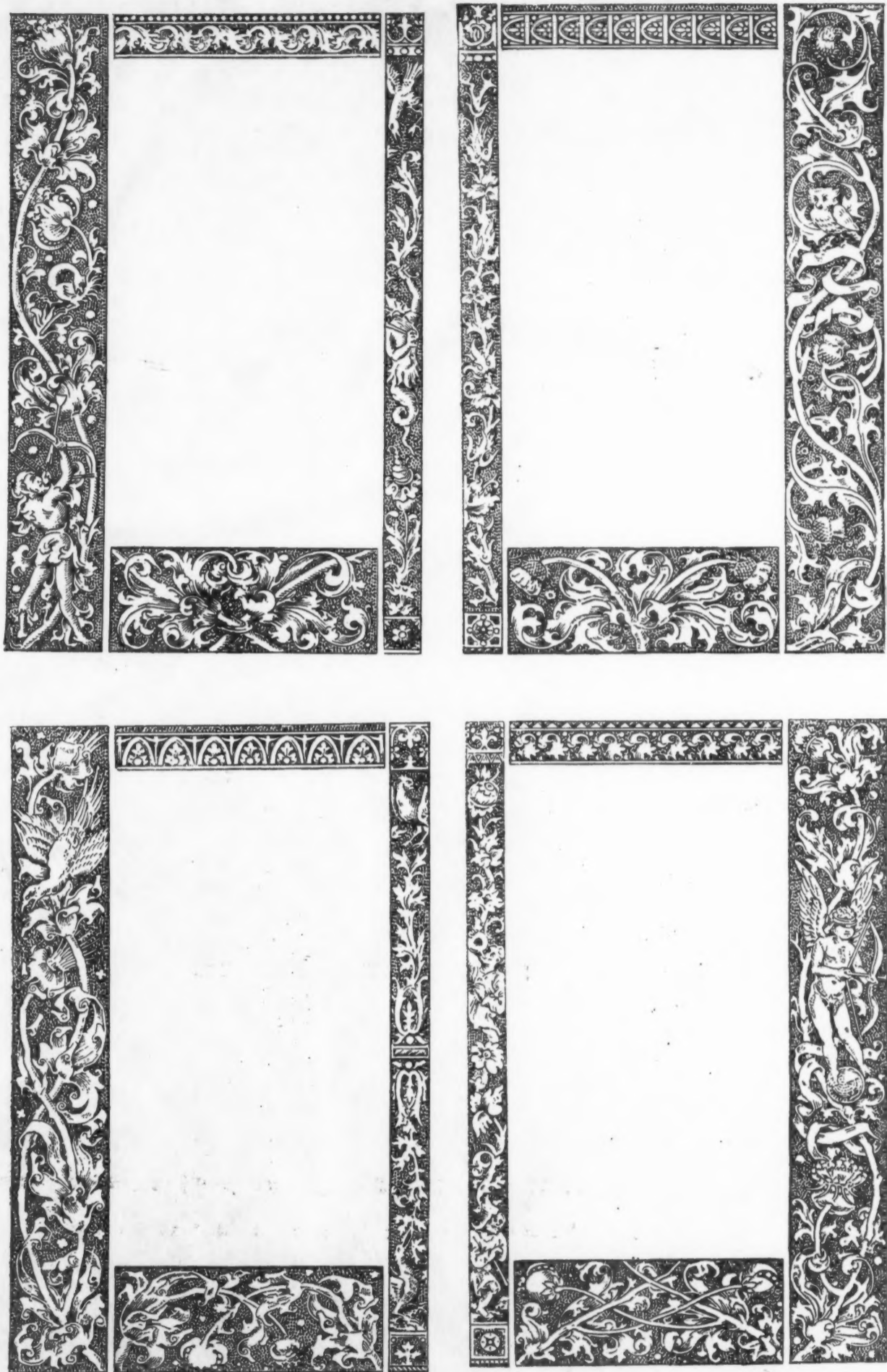


PLATE 370.—ILLUMINATED BORDERS.

FROM A GERMAN FIFTEENTH CENTURY "BOOK OF HOURS."

Supplement to The Art Amateur.

Vol. XI. No. 3. August, 1884.

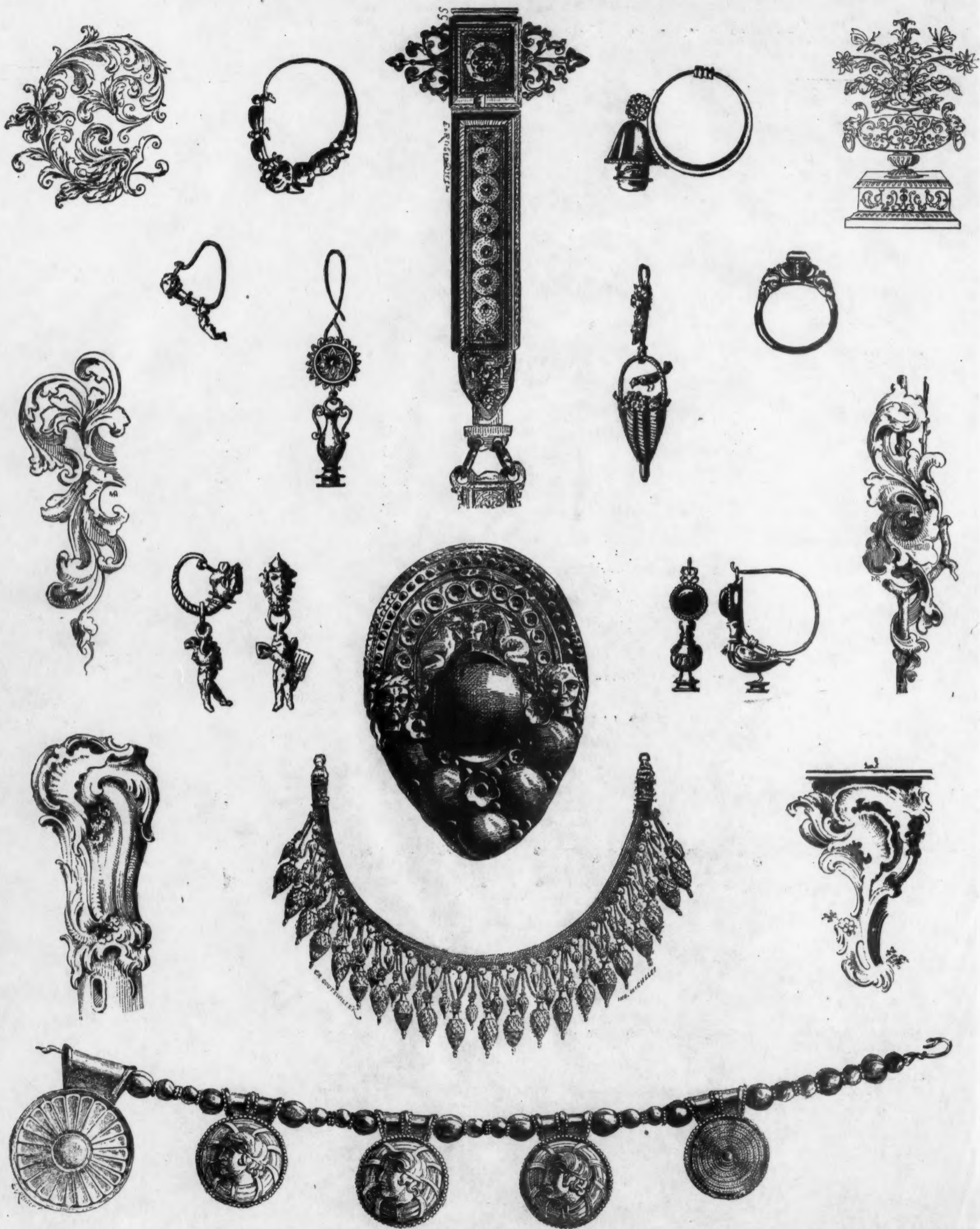


PLATE 371.—DESIGNS AND SUGGESTIONS FOR ART-WORKERS IN METAL.

Supplement to The Art Amateur.

For the year 1877.



Supplement to The Art Amateur.

Vol. XI. No. 4. September, 1884.

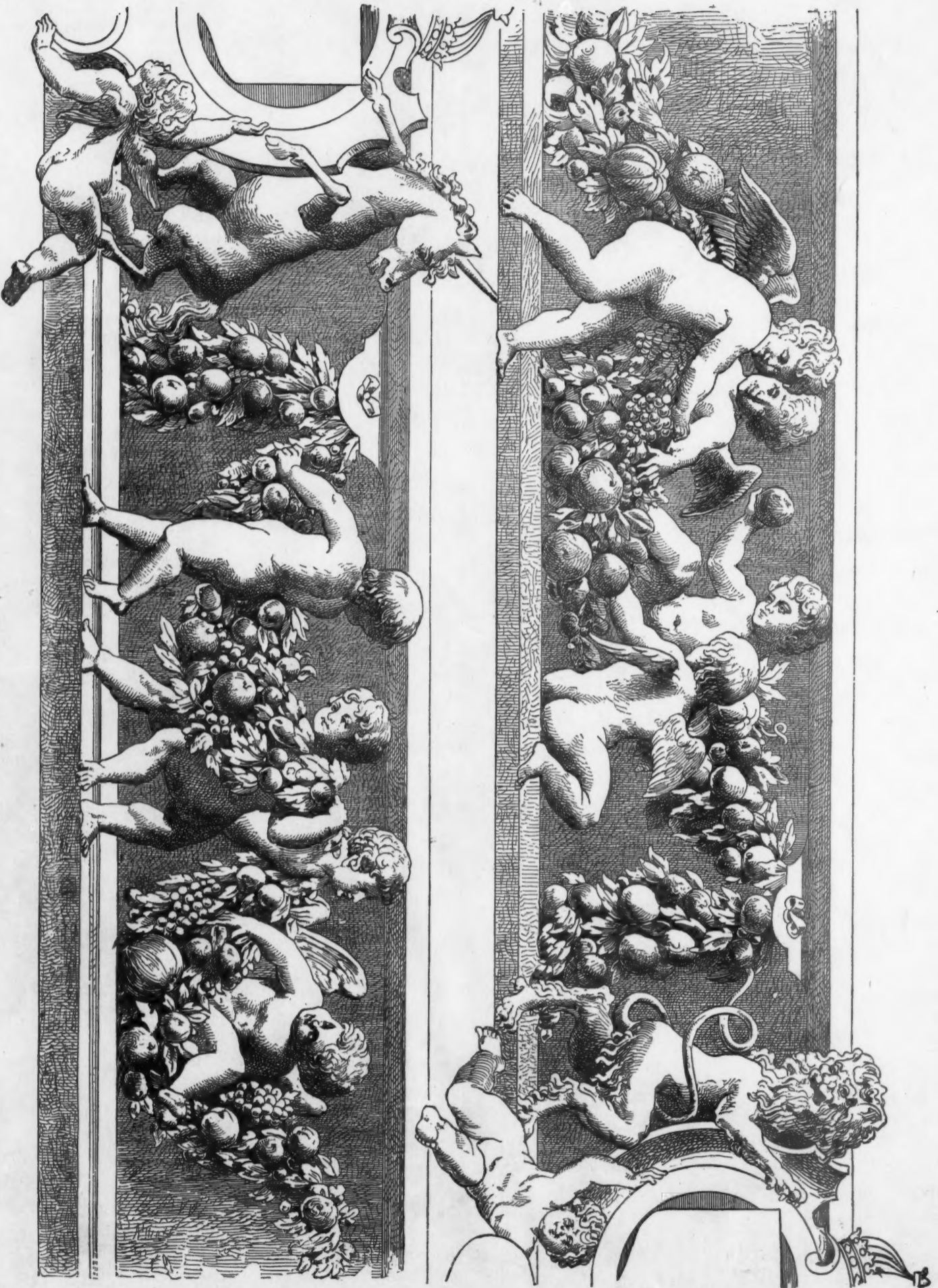


PLATE 377.—TAPESTRY BORDER.

ENGLISH WORK OF THE SEVENTEENTH CENTURY, AFTER RAPHAEL.



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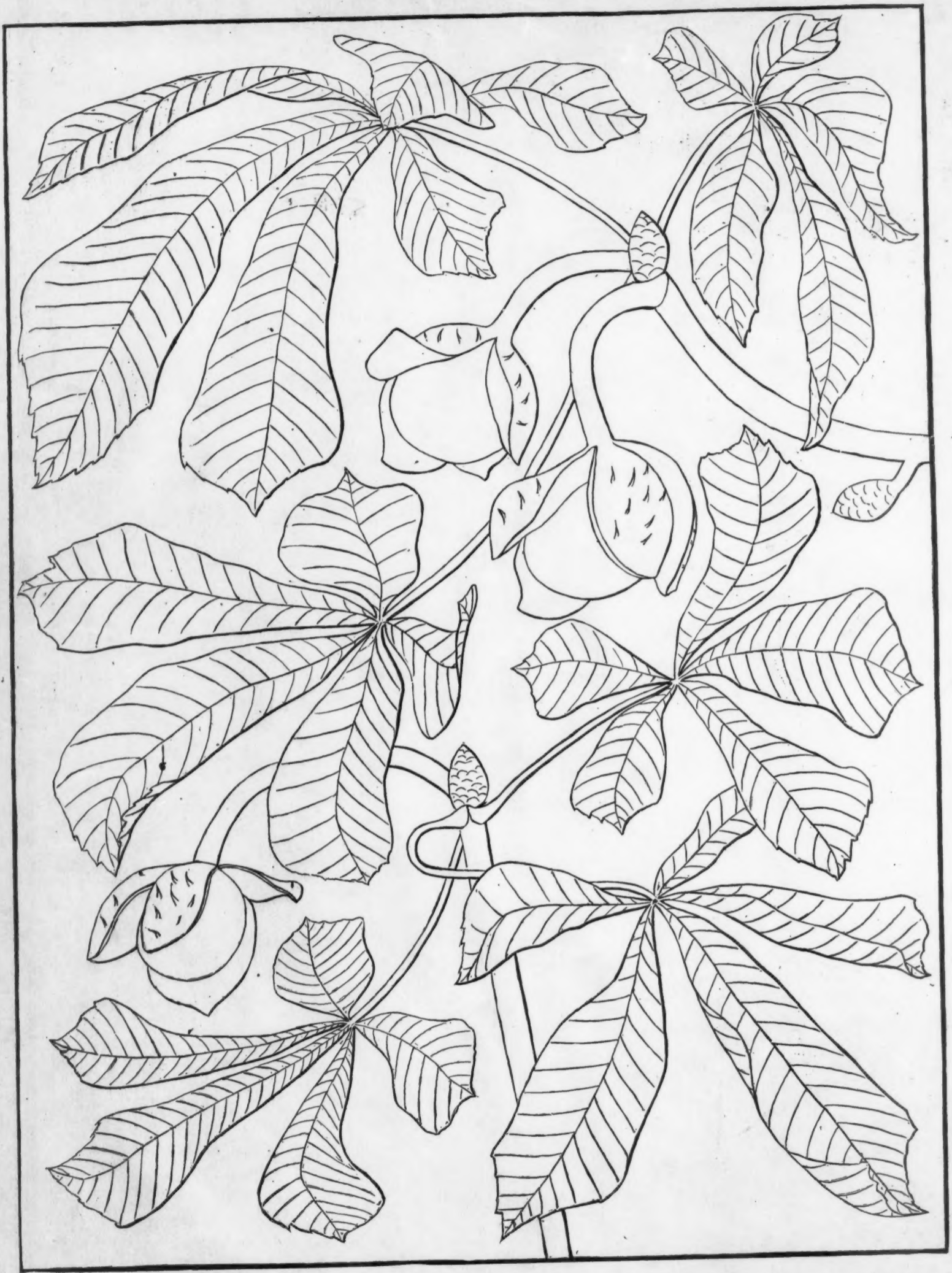


PLATE 375.—DESIGN FOR HAMMERED METAL WORK. "Horse Chestnut."

By C. G. W.

FROM THE COLLECTION OF THE
LIBRARY OF THE
MUSEUM OF COMPARATIVE ZOOLOGY
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SUGGESTION. PL. GILT of Interlunary?

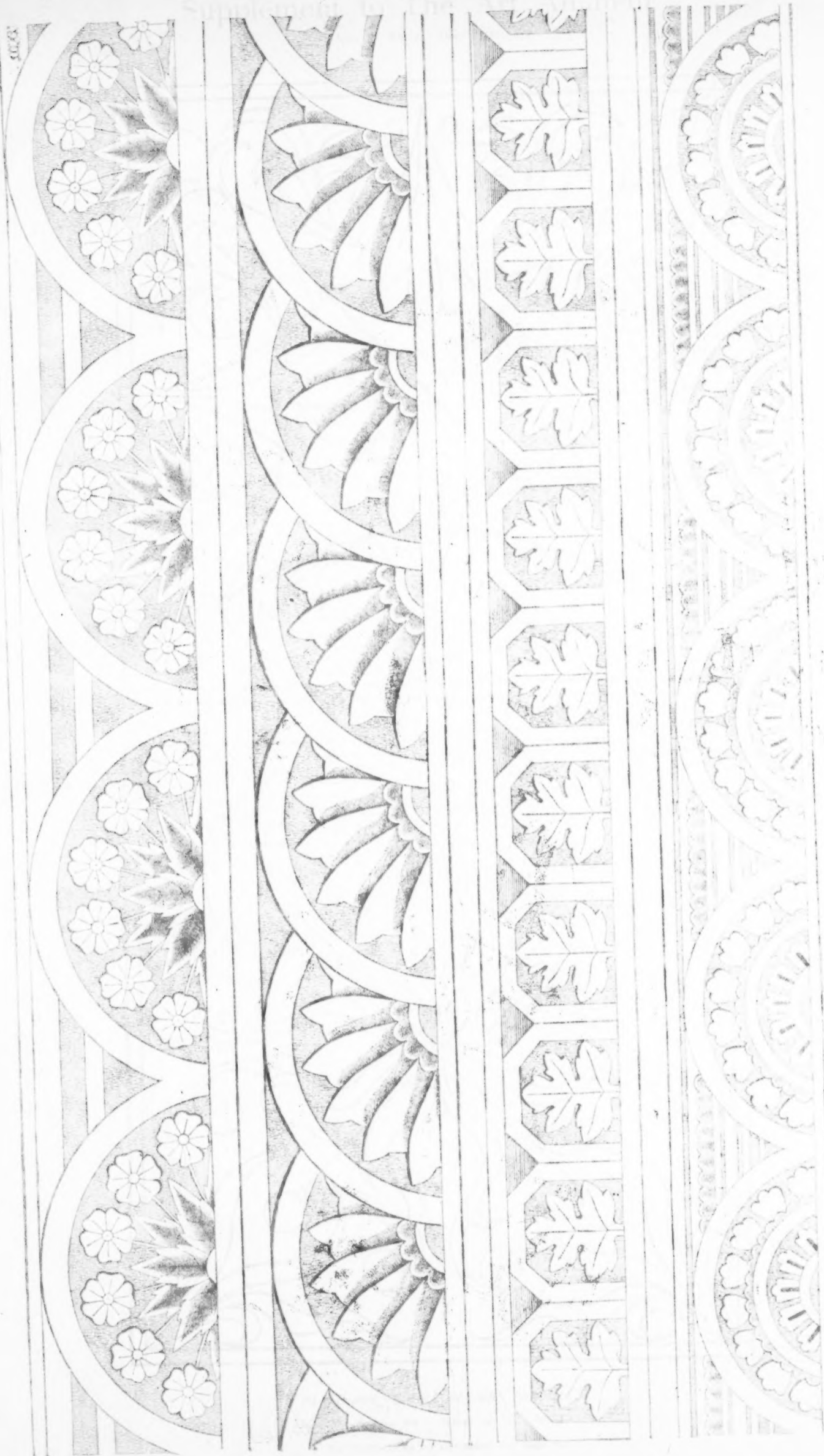


PLATE 314—DESIGNS FOR HORIZONTAL BORDERS.

FROM THE CLIPPING OF THE BOOK OF THE YEAR

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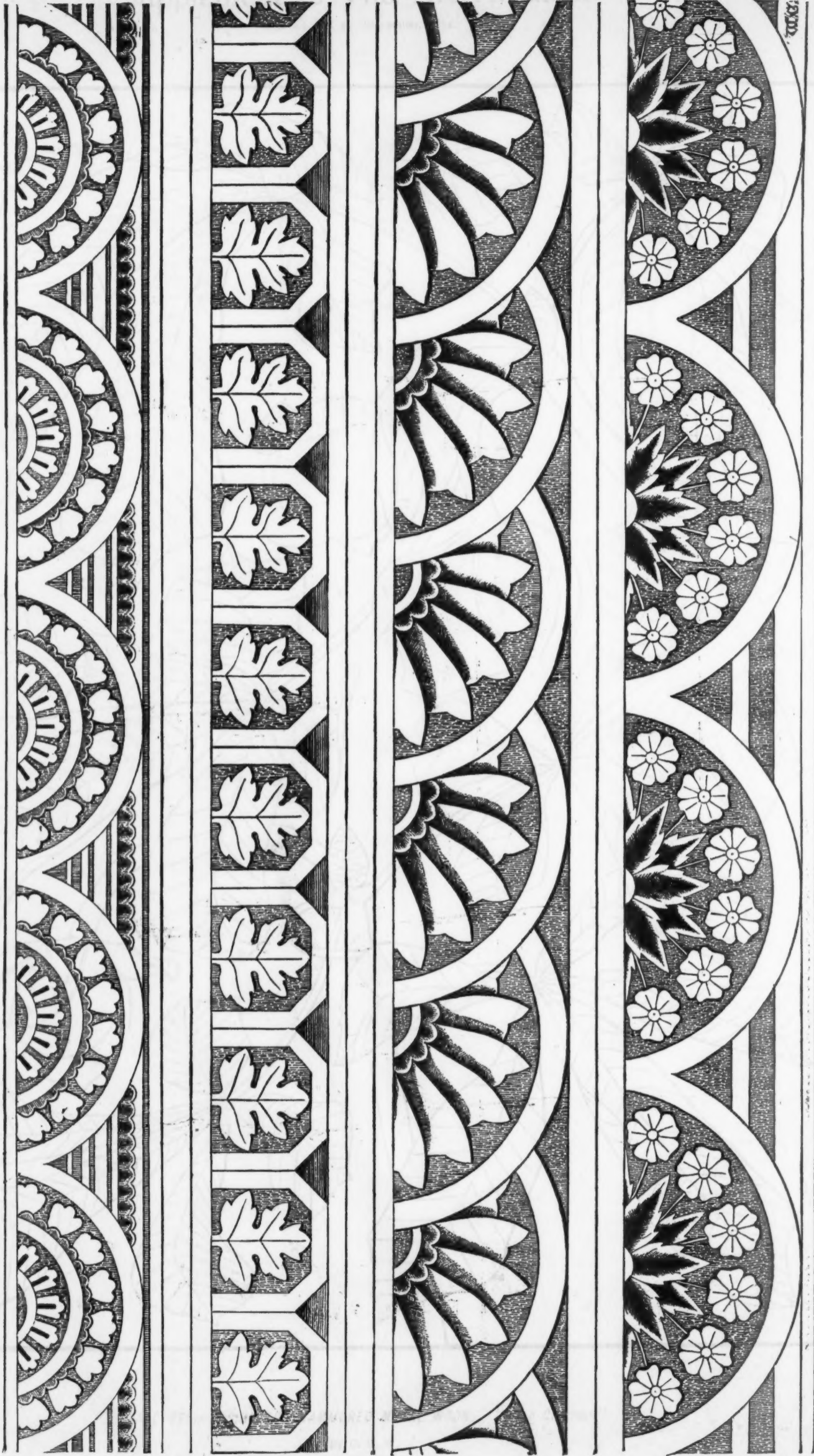


PLATE 374.—DESIGNS FOR HORIZONTAL BORDERS.

FROM THE CINCINNATI SCHOOL OF DESIGN.

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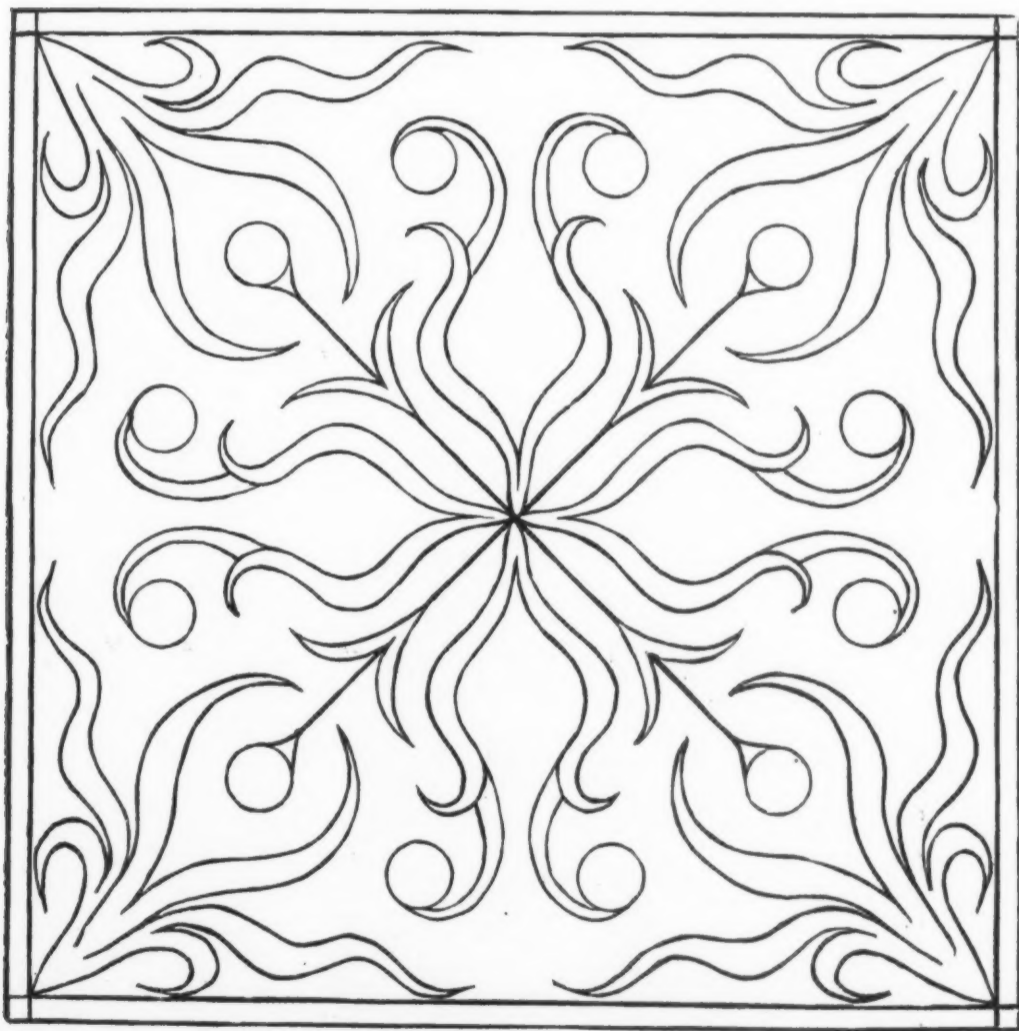
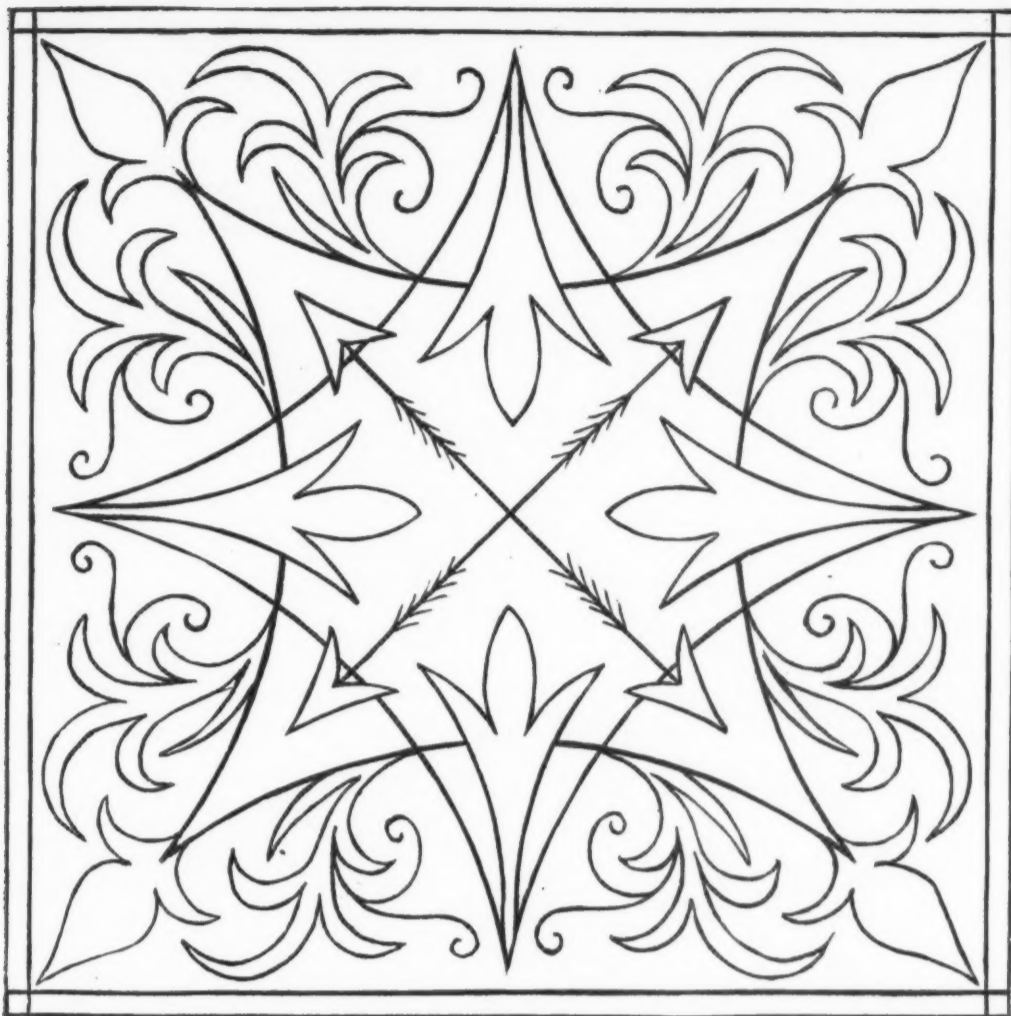


PLATE 369.—SIMPLE DESIGNS FOR TILES.

FIRST AND SECOND OF A SERIES OF SIX. BY KAPPA.

(For instructions for treatment, see page 70.)

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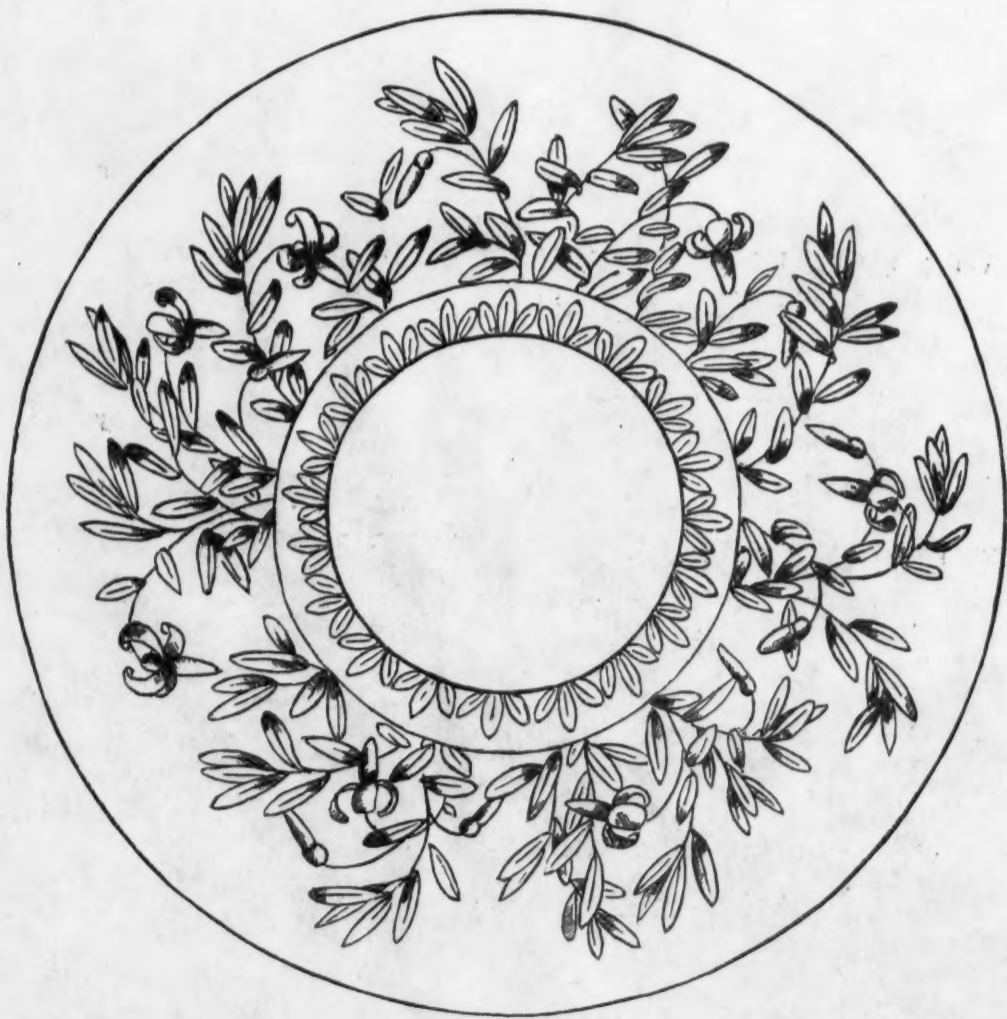
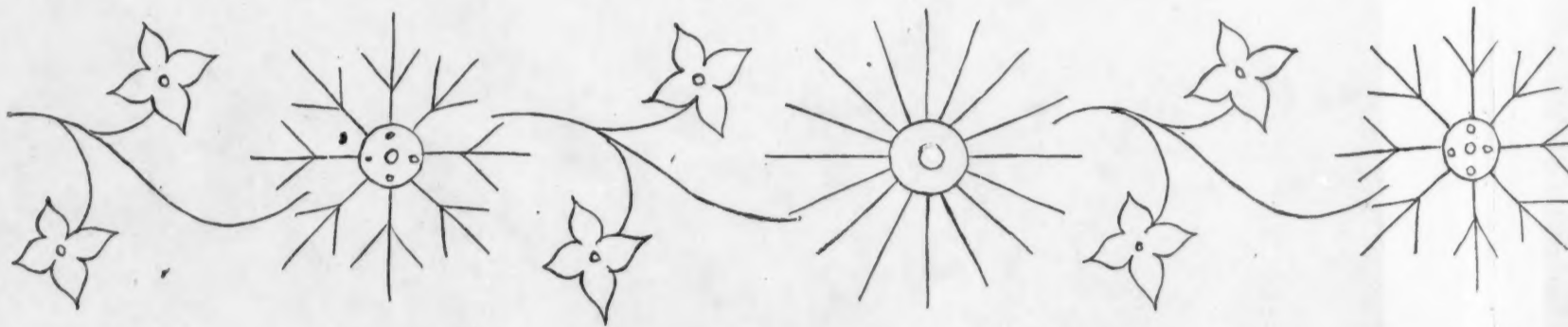


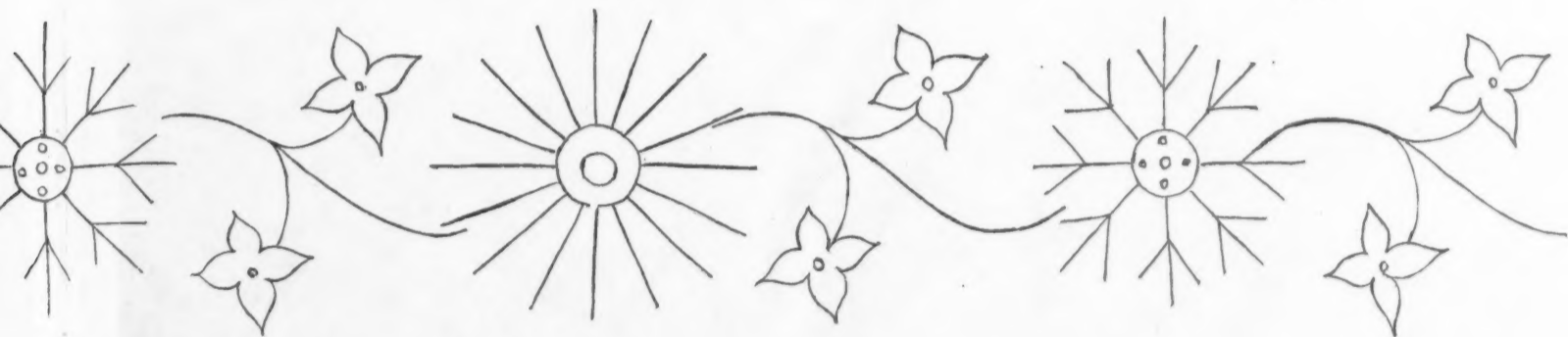
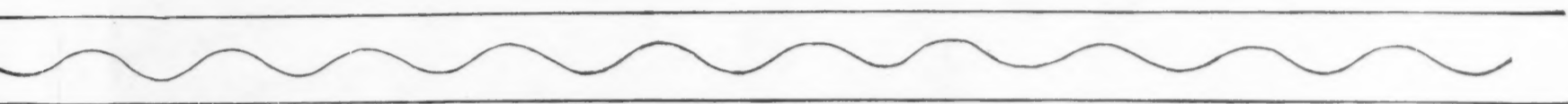
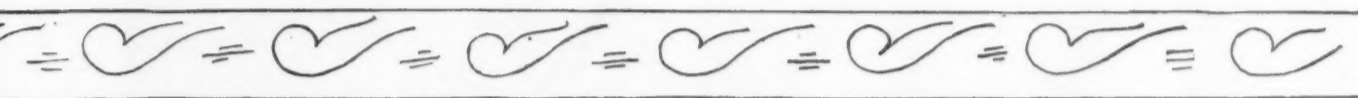
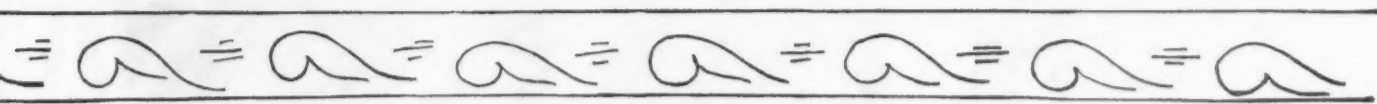
PLATE 368.—DECORATION FOR CUP AND SAUCER. "Cranberry."

By I. B. S. N.

(For instructions for treatment, see page 70.)











DESIGN FOR A TEA COSY. "Jessamine."

TH KENSINGTON SCHOOL OF ART NEEDLEWORK.



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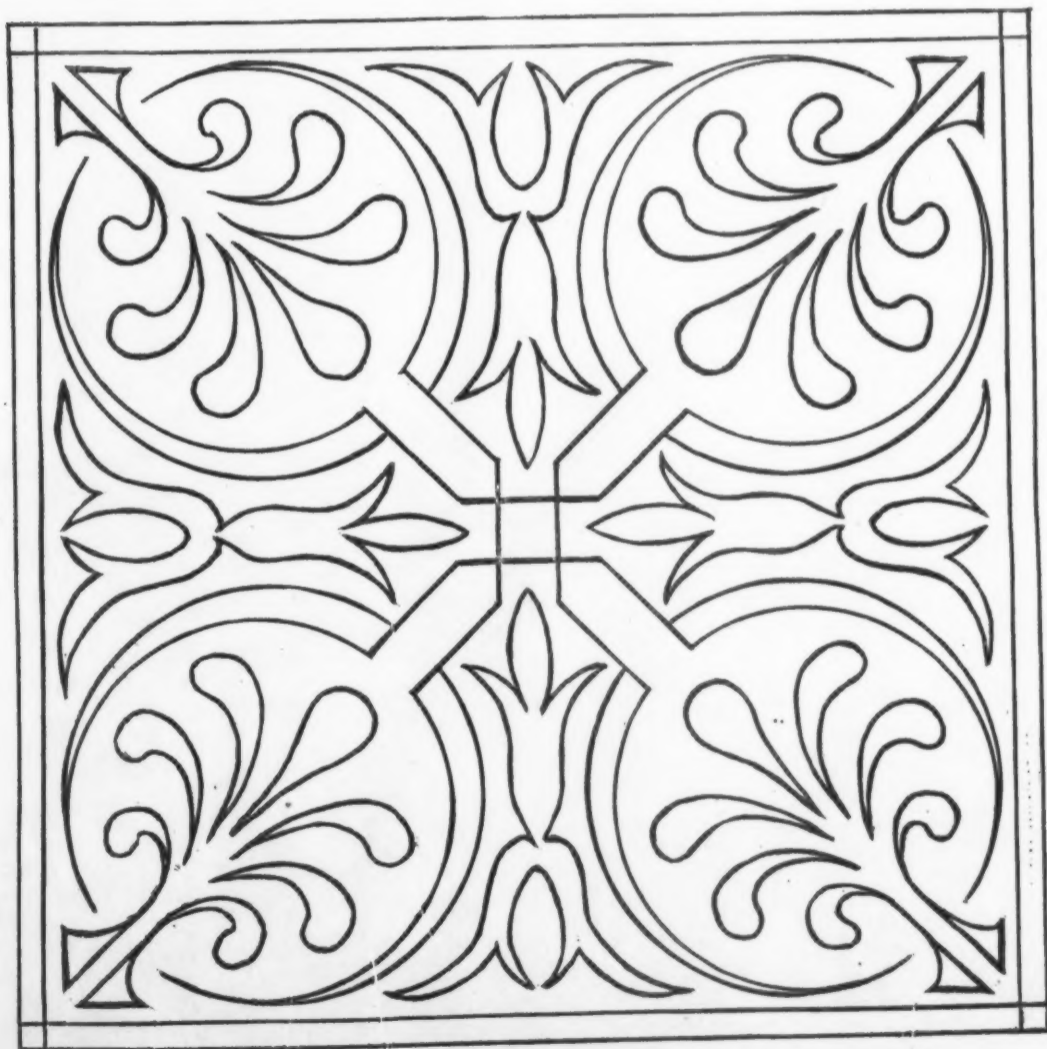


PLATE 378.—SIMPLE DESIGNS FOR TILES.

THIRD AND FOURTH OF A SERIES OF SIX. BY KAPPA.

(For instructions for treatment, see page 92.)

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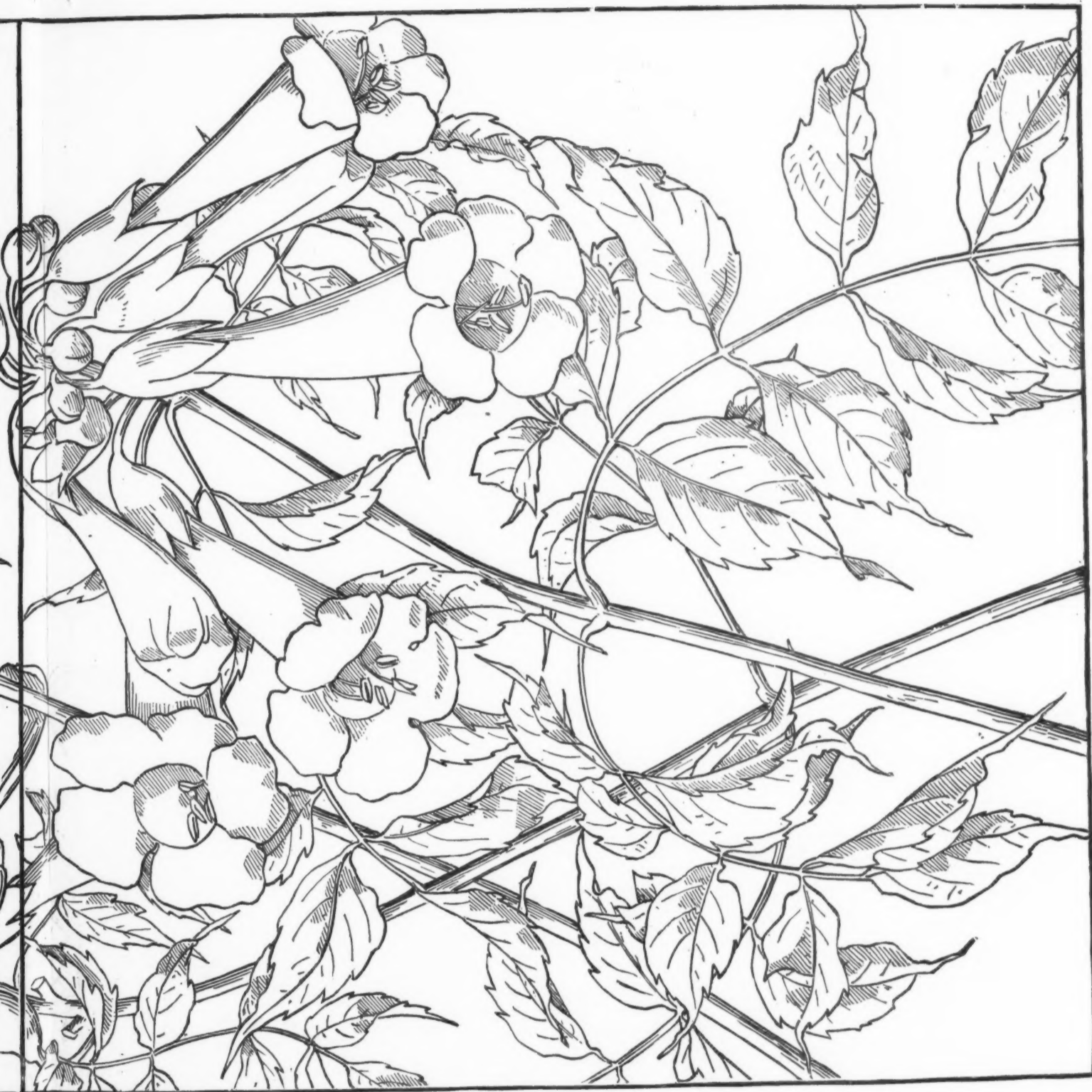


PLATE 379.—DESIGN FOR A PANEL OR DOUBLE TILE. "Trumpet Creeper."

By I. B. S. N.

(For instructions for treatment, see page 92.)

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PLATE 380.—DESIGN FOR BELLOWS. "Camellia."

FROM THE SOUTH KENSINGTON SCHOOL OF ART NEEDLEWORK.

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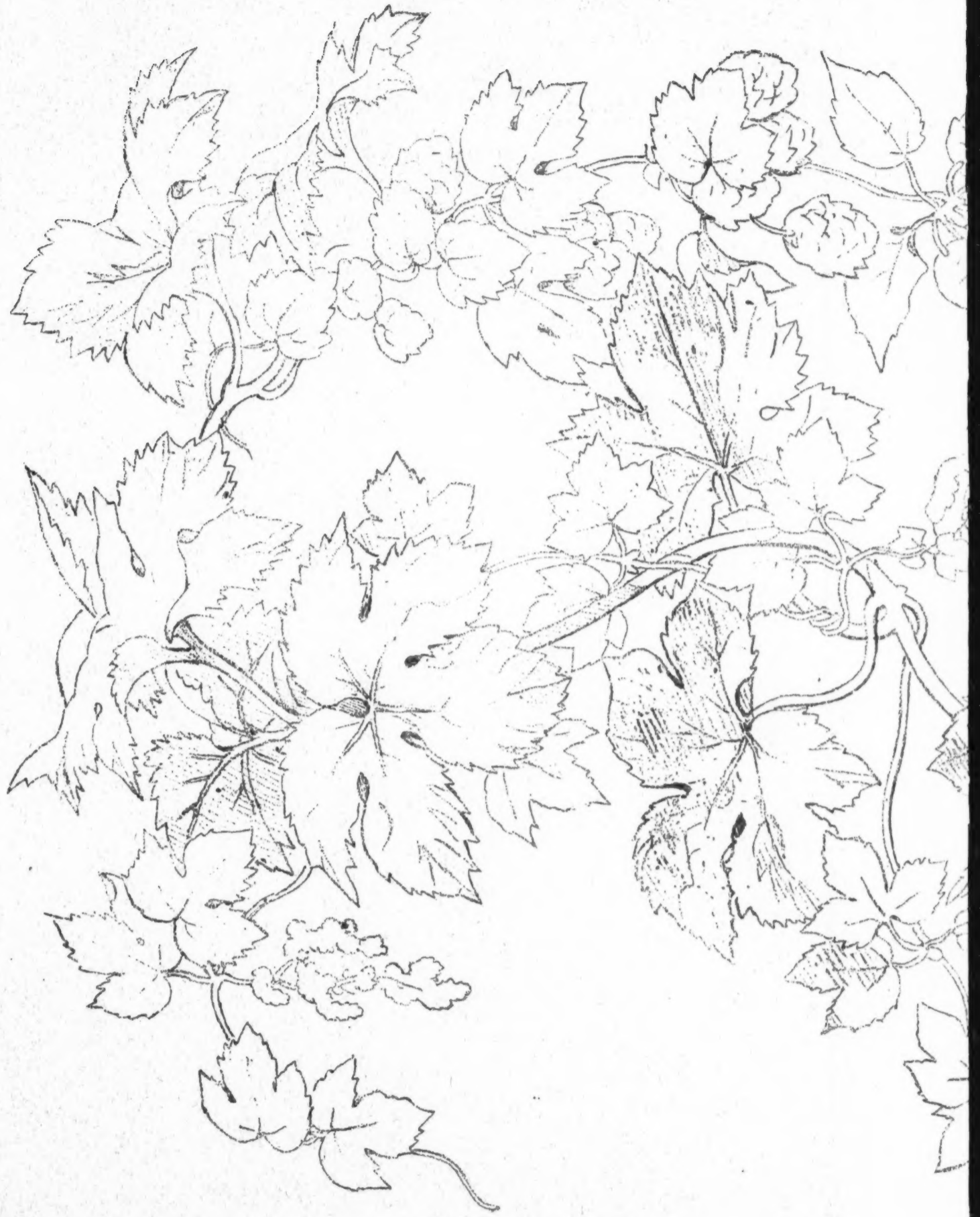






PLATE 381.—DECORATION FOR A PANEL. "HOPS."

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PLATE 382.—DECORATION FOR A PANEL. "MORNING-GLORY."

EXTRA SUPPLEMENT TO THE ART AMATEUR.

VOL. XI. NO. 4. SEPTEMBER, 1884.



STUDIES IN RED CHALK.

FAC-SIMILES OF DRAWINGS IN THE BRITISH MUSEUM BY A. WATTEAU.

EXTRA SUPPLEMENT TO THE ART AMATEUR.

Vol. XI. No. 3. AUGUST, 1884.



Am. Art. Socy
C. G. Davis



PORTRAIT SKETCH OF FRANCIS MYERS BOGGS. BY P. GERVAIS.